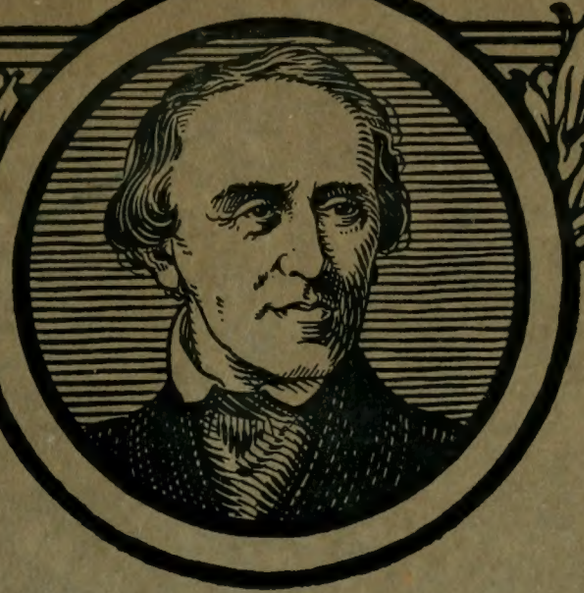
MUSIC - UNIVERSITY OF TORONTO
3 1761 05793 7732

MASTERPIECES OF MUSIC

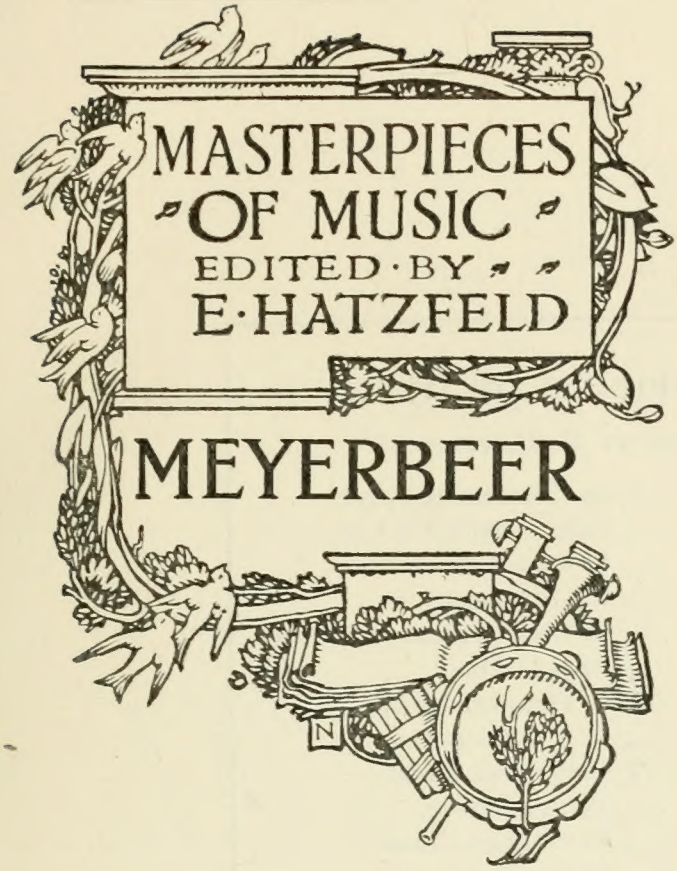
MEYERBEER



ML
410
M61H5
c.1
MUSIC

MASTERPIECES OF MUSIC

Presented to
The Library
of the
University of Toronto
by
THE ESTATE OF THE LATE
EFFIE M.K. GLASS


MASTERPIECES
OF MUSIC
EDITED·BY
E·HATZFELD
MEYERBEER

MASTERPIECES OF MUSIC

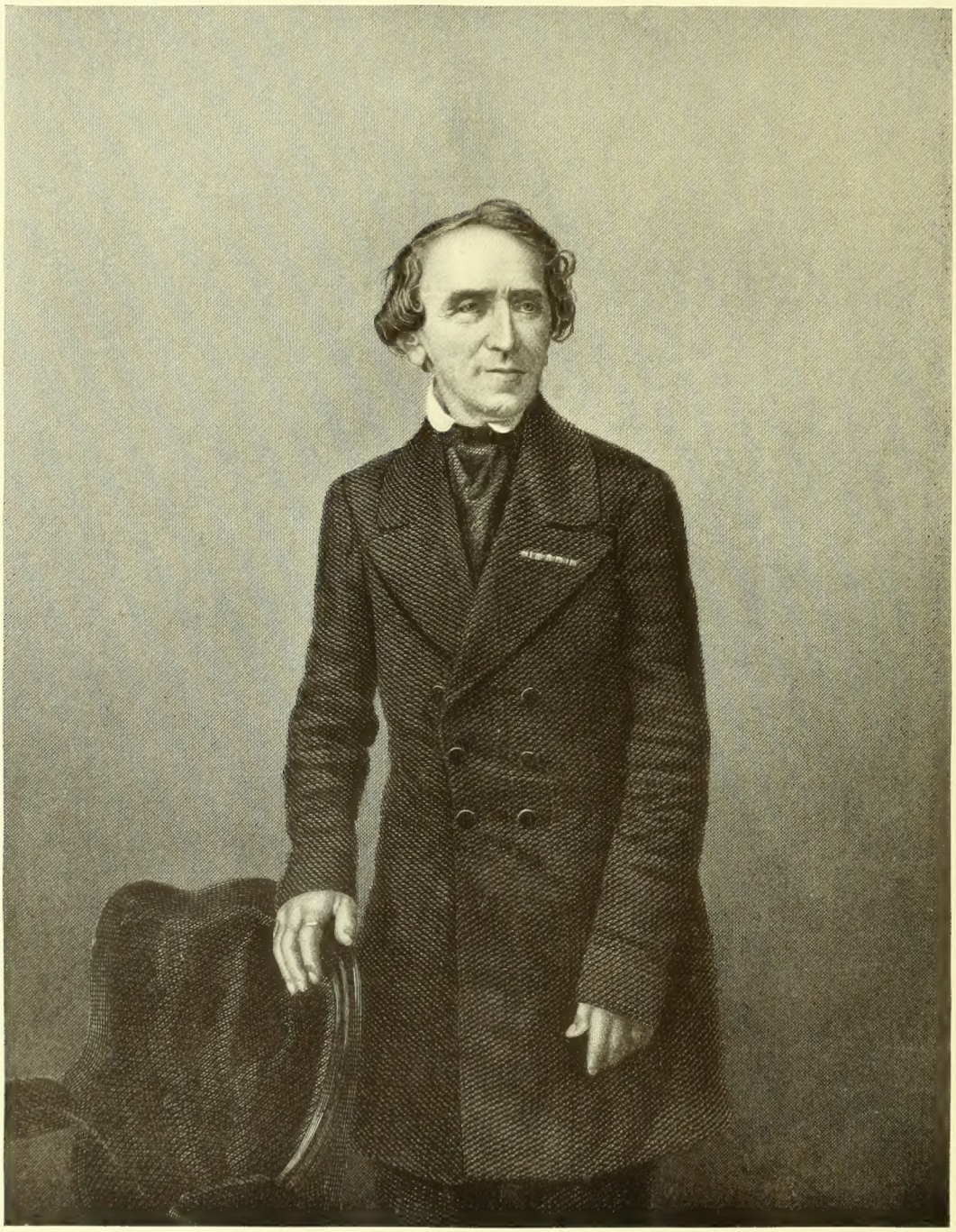
EDITED BY E. HATZFELD

BACH . . .	by Sir C. HUBERT H. PARRY.
*BEETHOVEN . .	„ FRED. CORDER, F.R.A.M.
*BRAHMS . . .	„ Sir CHARLES STANFORD.
CHOPIN . . .	„ I. J. PADEREWSKI.
GOUNOD . . .	„ M. TÉNÉO (Librarian Paris Opera).
*HANDEL . . .	„ HENRY DAVEY.
*HAYDN . . .	„ Sir FREDERIC COWEN.
*LISZT . . .	„ Sir A. C. MACKENZIE.
*MENDELSSOHN .	„ Sir FREDERIC COWEN.
*MEYERBEER . .	„ ARTHUR HERVEY.
*MOZART . . .	„ Sir FREDERIC COWEN.
*ROSSINI . . .	„ Sir FREDERIC COWEN.
*SCHUBERT . .	„ GEO. H. CLUTSAM.
*SCHUMANN . .	„ LANDON RONALD.
*TSCHAIKOWSKY .	„ LANDON RONALD.
*VERDI . . .	„ Sir A. C. MACKENZIE.
*WAGNER . . .	„ FRED. CORDER, F.R.A.M.

*Those marked * ready (April 1913). A further list is in preparation.*

Digitized by the Internet Archive
in 2010 with funding from
University of Toronto

http://www.archive.org/details/meyerbeer00herv



MEYERBEER

MASTERPIECES OF MUSIC

MEYERBEER

BY

ARTHUR · HERVEY

c1913

LONDON & EDINBURGH
T·C·& E·C·JACK
NEW YORK·FREDERICK A·STOKES Co

DEDICATED TO

BARONESS ROLF CEDERSTRÖM

(*née* ADELINA PATTI)

LIBRARY
NOV 5 1962
UNIVERSITY OF TORONTO
815314

CONTENTS

PAGE

MEYERBEER AND HIS MUSIC: By Arthur Hervey . 7

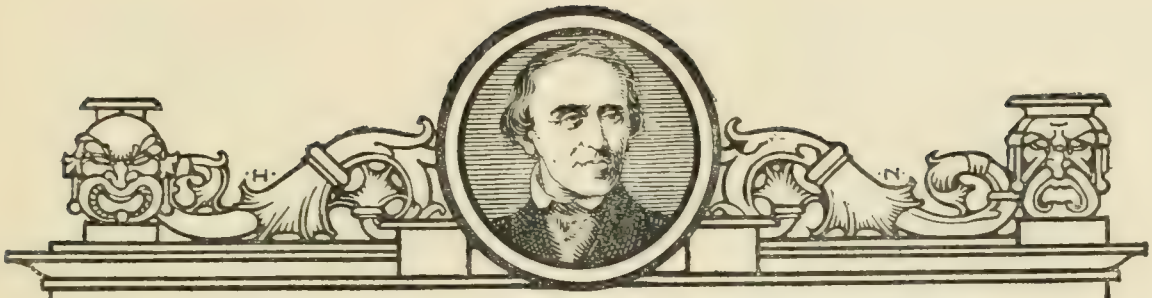
MUSIC

PIANOFORTE SOLOS

1. OMBRA LEGGIERA, WALTZ (DINORAH), TRANSCRIPTION . 33
2. CONJURATION ET BÉNÉDICTION DES POIGNARDS (HUGUENOTS) 41

SONGS

3. O LOVE! TO WHOM MY HEART (ROBERT LE DIABLE) . 49
4. THE PAGE'S SONG (HUGUENOTS) 55
5. THE FISHERMAIDEN 60



MEYERBEER

THE name of Meyerbeer is deservedly one of the most famous in the annals of the opera, and the composer of *Robert le Diable* and *Les Huguenots* must be reckoned among the most striking musical personalities of his time.

Few musicians have aroused so much enthusiasm, and few perhaps have been so harshly judged, yet whatever may have been his shortcomings, these were certainly more than redeemed by qualities which amply justified the unique position he occupied for so many years as the supreme master of opera.

Richly endowed by nature, he had in addition the good fortune to be born of wealthy parents, and to be spared that struggle for existence which has, unfortunately, been the lot of so many musicians. If the fates were kind in providing him with a good start in life, he certainly can be said to have made ample use of his opportunities. Wealthy as he was, he might have been content to live a life of idleness, instead of which he devoted himself heart and soul to the pursuit of his art.

Giacomo Meyerbeer was born in Berlin on 21st September 1791. His name was originally Jacob Beer, and his father was a rich Jewish banker in the Prussian capital. The name Meyer, which he added to his own, was that of his maternal grandfather, who left him a legacy. He was fortunate in his upbringing, his mother being a woman of noble character and great mental ability, whose influence over her gifted son proved

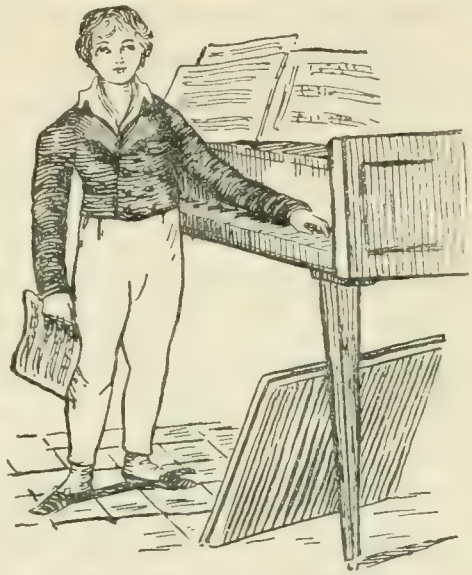
most beneficial to him. Two of his three brothers distinguished themselves in different ways. Wilhelm, born in 1794, became well known as an astronomer; and Michael, born in 1800, achieved distinction as a dramatic poet.

Like so many other great composers, Meyerbeer gave evidence of musical genius at a very early age, and rapidly acquired such a command over the technicalities of the piano that he was able, at the age of nine, to perform the D minor concerto of Mozart in public. His first master on this instrument was Lauska, a pupil of Clementi, from whom the boy also received some piano lessons. In the meanwhile the young artist displayed unmistakable leanings towards composition, and it was decided to place him under the supervision of Zelter, a theorist severe in his methods and gruff in his manners. That this pedagogue should have proved unsympathetic to the youthful genius is scarcely surprising, and a more amiable mentor was found in Bernhard Anselm Weber, director of the Berlin Opera.

Apparently this worthy musician did not consider himself sufficiently competent to supervise the studies of so unusually promising a pupil. Having himself studied under the Abbé Vogler, he thought of sending the boy to this famous and eccentric old master. A fugue written by young Meyerbeer was therefore despatched to Vogler, who lived at Darmstadt. The answer did not come for some months, and then, supreme disillusion, instead of a letter complimenting the young neophyte on his work, there arrived a large parcel containing a bulky treatise on Fugue, together with a severe criticism of the one written by the boy, and also a fugue elaborated by Vogler himself on the same subject. Such a rebuff was well calculated to damp any one's ardour, but on Meyerbeer it had the opposite effect. Instead of feeling discouraged, he set to work with renewed spirit, and having fathomed the mysteries of Vogler's treatise, was soon able to send him another fugue in eight parts, receiving as his reward a letter from the curious old professor containing an invitation to stay with him at Darmstadt, where he would be treated as a son. Filled with joy, the young musician hastened to profit by this offer, and the next two years of his life were spent at Darmstadt, where Vogler presided as a sort of high priest of music. Among his fellow-students was

Carl Maria von Weber, some five years his senior, and a warm and lasting friendship soon sprang up between the two gifted young men.

During his sojourn at Darmstadt Meyerbeer worked unceasingly, the serious bent of his mind evidencing itself first in the publication of some four-part sacred songs from Klopstock, and in an oratorio entitled *God and Nature*. This last work was performed on 8th May 1810, in Berlin, where it produced a distinctly favourable impression. Weber devoted an eulogistic article to his friend's work, which was reprinted later on in his collected writings.



MEYERBEER AT EIGHT YEARS OF AGE WHEN HE FIRST APPEARED IN BERLIN (FROM A LITHOGRAPH).

Meyerbeer's début on the stage took place in the spring of 1812, with a biblical opera in three acts—*Jephthah's Vow*, produced at Munich without success. *Alimelek*, a comic opera founded on a story from the *Arabian Nights*, fared a little better, though it did not arouse more than a passing interest, in spite of the very favourable opinion of the music entertained by Weber, and expressed by him in print. Having gone to Vienna, where this last work was to be performed, he had occasion to assist at a concert given by Hummel, whose playing so fired him with enthusiasm that he retired for several months in order to perfect his technique. His reappearance as a pianist created a profound sensation, and it is said that had he decided upon adhering to the career of a virtuoso, he would easily have outdistanced all competitors. A large quantity of piano music written by him at this time has remained unpublished. His successes in the concert-room did not, however, console him for his comparative failure to obtain due recognition of his creative gifts, and he felt discouraged to the extent almost of doubting his own powers. It was at this psychical moment that he was rescued from his uncertainty by the advice of Salieri, the veteran composer and erstwhile rival of Mozart, who assured

him that the only thing he wanted in order to succeed in writing for the stage was a less rigid scholasticism and a greater knowledge of the capabilities of the human voice, adding that he would find what he lacked in Italy. Meyerbeer decided at once to follow the counsel of the old master, and seek for inspiration in the land of song. On the advice of his father, he went first to Paris, where he remained a year without, however, producing any new work, content to acquire experience of the world and to allow his mind to mature.

Meyerbeer arrived in Venice in 1815, during Carnival time, and was subjugated to such an extent by the influence of the locale that all his previous ideas on art seem to have been transformed. At that moment Rossini had only recently commenced his phenomenal career of success, and his *Tancredi* was actually the rage in Venice. When Meyerbeer heard this work it struck him as a revelation. To write music at once so simple and yet so brilliant appeared to him easy enough, and he was at once fired with the desire to compose an opera in the Italian style. He has so often been taxed with insincerity, and accused of sacrificing artistic principles for the sake of gaining success, that it may not be uninteresting to read an extract from a letter written by him many years later, in 1856, to Dr. Schucht, which throws a curious light upon his state of mind at the time. This is what he wrote :—'The whole of Italy was then plunged into a sort of delightful ecstasy; it seemed as if all this race had at last found its long-hoped-for paradise, and that the only thing necessary to attain happiness was the music of Rossini. As for me, I was attracted like the others, quite independently of my will, by these delicate meshes of sound; I seemed to be imprisoned in a magic park from which I could not, and would not, escape. All my faculties, all my thoughts, were becoming Italian: after I had lived there a year, I felt like an Italian-born. I had become so thoroughly acclimatised to this magnificent splendour of nature, to this Italian art, to this gay and easy life, that I could not do otherwise than think, feel, and express myself in Italian. That so complete a transformation of my inner life should have the most essential influence upon my style of composition may be readily understood. I did not wish, as people imagine, to imitate Rossini, or to write in the Italian manner, but I was obliged to compose

in the style that I had adopted because the state of my mind compelled me to do so.'

That one who had been brought up in such an essentially different school should change his artistic ideals so rapidly and so completely is little short of astounding. The average young German musician visiting Italy at that period, one would have thought, might well have been impressed by the beauty of Italy, but would rather have been repelled by the triviality of much of the operatic music then in vogue. Not so Meyerbeer, the eclecticism of whose nature was destined later on to lead him to yet another transformation of style. The plasticity of his mind, so particularly susceptible to emulation, has already been noted. A year during which to become acclimatised to the new conditions, and the purely Italian career of Meyerbeer commenced with the production at Padua of *Romilda e Costanza*, to be followed the next year by *Semiramide riconosciuta* at Turin, both operas meeting with much favour. Still greater successes were achieved by *Emma di Resburgo* at Venice, and *Margherita d'Angiù* at the Milan Scala in 1820, these works crossing the Alps and being performed in Germany and elsewhere.

In the meanwhile these triumphs obtained in an alien land, and by the adoption of an alien style, did not at all meet with the approbation of Meyerbeer's old comrade Weber, and the composer of *Der Freischütz* did his best to induce his friend to renounce the error of his ways, to return to his old allegiance, and to devote his genius to German art. Having, in his capacity of Kapellmeister, to produce *Emma di Resburgo* at Dresden, he took the opportunity at the same time to revive Meyerbeer's early German opera, *Alimelek*, under the title of *Wirth und Gast*, in order to contrast the composer's two styles. In a letter at that time, he expressed himself feelingly, writing that it made ' his heart bleed to see a composer of creative power stoop to become an imitator in order to win favour with the crowd.'

Meyerbeer nevertheless wrote another Italian opera, *L'Esule di Granata*, for Milan, and apparently then made an effort to win the suffrages of the German public with a three-act opera, *Das Brandenburger Thor*, which he destined for Berlin, but which, for some unaccountable reason, was never performed.

'Il Crociato'

The last of his purely Italian operas, *Il Crociato in Egitto*, proved the most successful of all. Produced at Venice in 1824, it was received with enthusiasm, was soon heard in all the principal cities of Europe, including Paris and London, and even found its way across the Atlantic.

Il Crociato marks a distinct advance in the evolution of Meyerbeer's genius. Strangely unequal as a whole, it yet contains many indications of a more individual outlook. The influence of Rossini is not absent, neither is that of Mozart, but the composer evidences in certain instances, notably in the recitatives, that strong dramatic sense which he will eventually develop to such an extent. The most interesting portion of the opera is the Prelude, during which the curtain is raised, and Christian slaves are seen at work bemoaning their fate. The music here rings true, and by simple means the composer has realised a very fine effect. The rest of the score is on a decidedly lower level, and abounds in arias, cavatinas, duets, of a conventional kind, overloaded with insupportable vocal ornamentation of a now happily obsolete description. The chorus of conspirators enjoyed a prolonged spell of popularity, and a florid soprano aria was at one time much favoured by *prime donne*.

MEYERBEER.
AN EARLY LITHOGRAPH PORTRAIT.

Seven years were to elapse before the production of a new opera by the now well-known composer, years which witnessed many changes in his life, and doubtless reacted upon the nature of his musical genius. The deaths of his father and of his intimate friend Carl Maria von Weber, whose *Oberon* had just been produced in London, affected him deeply. In 1827 he married his cousin, to whom he had long been attached, but

the loss of his two first-born children was another source of profound grief to him. To such an extent was he affected by this, that for some time he was unable to think of composing, and when he forced himself to set to work again he found his sole consolation in the study of old church music and the composition of sacred chants. He seemed indeed entirely to have given up the idea of writing any more for the stage.

Happily the clouds which had hung over him were about to be dispelled, and a brighter future was at hand. His enforced retirement had borne fruit, and when his name reappeared before the public, it was in connection with a work of a very different kind from any he had previously attempted.

'Robert le Diable'

Paris was to be the scene of his next triumph. As early as the year 1827 he had in hand the libretto of a legendary opera written by Eugène Scribe, and entitled *Robert le Diable*. This he originally destined for production at the Paris Opéra-Comique, an idea which he abandoned when he found that the work had assumed proportions more suitable to a larger stage.

It was therefore at the Grand Opéra that *Robert le Diable* was given for the first time on 21st November 1831.

The story upon which it was founded, partly fantastic in its nature, also contained a strong human element, resting upon the eternal struggle between good and evil, and culminating in the triumph of the former. It abounded in strikingly dramatic situations, and afforded ample scope for the most elaborate and picturesque mounting. The composer had set to work with enthusiasm, and it was soon realised that a new Meyerbeer had arisen, one who, having assimilated the best characteristics of the German, the Italian, and the French schools, had succeeded in creating what amounted to a new and thoroughly individual style of opera.

It is no exaggeration to state that the production of *Robert le Diable* marks a date in the evolution of the lyrical drama. The impression it created was enormous. It rapidly conquered the world, and met with the same enthusiasm wherever it was performed.

The opera had been luxuriously mounted, and had involved an immense amount of trouble as well as expense, all the resources of the

theatre having been requisitioned to contribute to its success. Meyerbeer was always most careful to supervise the production of any work of his in its minutest details, and on these occasions was generally consumed with anxiety.

It is related that during the rehearsals of *Robert le Diable*, the sumptuous decoration of a scene made him remark to the directors of the opera : 'All this is very fine, but you cannot believe much in my music as you seem to count upon a scenic success.' Then later on, a simple setting caused him to complain that the director evidently did not consider his music worth while spending money on.

This may, or may not, be true, as so many anecdotes of doubtful veracity are current about Meyerbeer. What is true is, that the work triumphed in spite of a series of mishaps which threatened to mar the success of the opening performance. The third act had scarcely begun, when a dozen lighted lamps fell on to the stage in front of Mdlle. Dorus, the soprano, who luckily did not lose her head, but calmly continued singing her part. A very similar incident occurred at the commencement of the celebrated scene of the resurrection of the nuns, a curtain of clouds becoming detached and almost falling upon Mdlle. Taglioni, the famous dancer, who, as the chief abbess, was about to rise from her tomb.

The third accident might also well have had serious results. Bertram, the evil spirit of the opera, having failed to assert his influence over Robert, is supposed to descend to the infernal regions by way of a trap-door. The tenor Nourrit, who impersonated Robert, was so carried away by his emotions that instead of remaining on the stage, he ran after Bertram and jumped into the trap-door as it was descending. At first it was thought that he must be severely injured, if not killed, but happily he escaped without injury.

In order to understand the enormous sensation produced by *Robert le Diable*, the date of its production must be taken into account. To judge it according to the ideas of the present day would of course be absurd, but it is perfectly easy to realise how new and striking it must have appeared at the outset. There was something in it to please every one, from the serious musician to the least discriminating member of the public. If certain vocal embroideries seem to us very old-fashioned,

such concessions to the taste of the period should not prevent recognition of the dramatic power, the depth of feeling, the originality of the instrumentation, the freshness and beauty of the melodic inspiration, the vivid characterisation of the various *dramatis personæ*, and other notable qualities displayed by the composer in this work.

The score of *Robert le Diable* contains many really admirable pages, such as Bertram's superb evocation of the nuns, the fantastic ballet which follows, the expressive air, 'Robert toi que j'aime,' the magnificent chorus of monks, the striking trio in the last act, which ends in the discomfiture of Bertram and the victory of good over evil.

'Les Huguenots'

Meyerbeer had now unmistakably asserted his position in the musical world. With *Robert le Diable* he had made an immense step forward, but he was to advance still further with *Les Huguenots*, the production of which took place five years later. Scribe had again provided him with a libretto, and had chosen a story suggested by Prosper Mérimée's *Chronique de Charles IX.*, having as its basis one of the most tragic events in French history, the massacre of St. Bartholomew.

Meyerbeer had bound himself to deliver his score by a certain fixed date under penalty of having to pay thirty thousand francs. Circumstances having delayed the completion of the work, he preferred to forfeit this large sum in order to allow himself further time to finish the opera to his satisfaction. The production of this masterpiece eventually took place on 26th February 1836, at the Paris Grand Opéra, where it speedily became as great a favourite as *Robert le Diable*, which it eventually outdistanced altogether in point of popularity. In every respect it may be considered superior to the earlier work, and it still retains its place in all the principal opera-houses of the world, not only as Meyerbeer's finest dramatic achievement, but as the most representative example of its type.

In this connection it is well to record the opinion of Wagner, who later on was to express himself so bitterly concerning Meyerbeer's music. 'It would seem impossible,' he wrote, 'for any one to advance further in the direction which Meyerbeer has led to its supreme height. We must attach ourselves to this opinion, that this last epoch of dramatic

music has closed itself with Meyerbeer; that after him, as well as after Handel, Gluck, Mozart, Beethoven, the ideal which has been attained in each of these periods in turn, must be considered as realised and no longer possible to surpass.' These are weighty words, and they derive yet further importance when we remember that, even when Wagner had become thoroughly antagonistic to Meyerbeer, he retained all his admiration for the great duet in the fourth act of *Les Huguenots*, which he singled out as one of the most beautiful works in existence. This duet is, however, only the culminating point of an opera which abounds in beauties of the most varied description.

The first act, all brightness and charm, furnishes a vivid picture of the Catholic courtiers enjoying the pleasures of the table, and welcoming the young Huguenot nobleman, Raoul de Nangis, accompanied by his grim soldier-servant Marcel, who refuses to join in their revels. The second act, which introduces Queen Marguerite of Valois, who desires to effect a reconciliation between Catholics and Huguenots, has suffered more than the others from the hand of time, owing to the presence of much superfluous vocal ornamentation in the soprano music. It contains, however, many bright and attractive numbers. The finale to this act, commencing from the entrance of the court, is altogether on a much higher level. Unfortunately in the London version of the opera it has been considerably curtailed, this being only one instance of the ruthless manner in which the work has been cut about here. In the third act the drama thickens, and the composer is afforded an opportunity of displaying his powers. The characterisation here is throughout excellent, the contrast between the languid litanies of the Catholics and the rugged song of the Huguenot soldiers being wonderfully realised, while the magnificent duet between Valentine and Marcel and the splendid duel septet are in all respects admirable. As to the fourth act, with its stupendous scene of the benediction of the daggers, followed by the great duet between Valentine and Raoul, it remains unsurpassed, and its effect is as potent now as ever. The fifth act, which is unfortunately never played in London, ends with the massacre of the Huguenots, and is appropriately tragic.

An opera in which there is so much to admire deserves a longer

description than can be given to it in these pages. The composer's inspiration rarely fails him in the course of a work notable for its extraordinary variety of expression, strength, and colour.

After the production of *Les Huguenots* Meyerbeer's life became more active than ever. He began an operatic version of Alfred de Vigny's *Cinq Mars*, but gave this up after having completed one act, and also devoted his attention to the libretto of *L'Africaine*, written for him by Scribe. This last work occupied him at different periods until the end of his life, and its production only took place after his death. In 1842 he was appointed Generalmusikdirector by the King of Prussia, a post which necessitated a prolonged sojourn in Berlin. During the next few years he wrote a number of minor works, psalms and motets, a cantata entitled 'La festa nella Corte di Ferrara,' one of his famous 'Fackeltänze' (torch dances), and *Ein Feldlager in Schlesien* ('A camp in Silesia'), an opera written for the inauguration of a new theatre. Frederick the Great was one of the characters in this last work, and the soprano part was written for Jenny Lind. Meyerbeer employed some of the music of this opera later on in *L'Etoile du Nord*.

CARICATURE BUST OF MEYERBEER BY DANTAN.

'Struensee'

By far the most important composition written by the master at this period was the incidental music to his brother Michael Beer's drama,

Struensee, produced in Berlin on 19th September 1846. The overture to this is perhaps the finest piece of purely instrumental music written by Meyerbeer, who was able in this instance to compose with absolute freedom and without having to trouble about operatic conventionalities. Noble and grave in style, it is a worthy prelude to the tragedy, and may be reckoned among the best modern overtures. The brilliant polonaise also deserves mention.

About this time Meyerbeer published a volume of forty vocal melodies, seemingly composed at different epochs and now collected together. Although these vary greatly in merit, yet many of them are extremely interesting, if only because they represent a more intimate phase of the composer's art. They also curiously exemplify the eclecticism of his nature and the various influences of his life. The volume contains French, German, and Italian songs. Two fine bass songs, 'Le Moine' and 'Cantique du Trappiste,' are very Meyerbeerian and dramatic in style. Certain settings of Heine are quite attractive specimens of the German lied, and several other songs, notably the 'Sonntagslied,' are worthy of attention. The volume closes with an interesting piece for bass voice and chorus, entitled 'At the tomb of Beethoven.'

'Le Prophète'

The composer's activities now shifted once more to Paris where *Le Prophète*, the third of his great operas, was produced on the same stage which had been the scene of his former triumphs, the date being 11th April 1849.

If this work has perhaps never attained quite the same popularity as its two predecessors, the fault may partly be attributed to the somewhat austere character of the story, which deals with the revolt preached by the Anabaptists at the time of the Reformation, and the crowning of the false prophet, John of Leyden, historical facts doctored up and turned to operatic account by the ever ready Scribe.

At the same time the score contains some of Meyerbeer's best music. Its inequalities may partly be ascribed to the composer's besetting sin of endeavouring to please everybody. When he wrote *Le Prophète* he was practically master of the situation. Had he so desired, he could have imposed his wishes upon all concerned, and refused to pander to the

vocalists by providing them with meaningless cadenzas. There is so much to admire in *Le Prophète* that one regrets the presence of such concessions to the public all the more. The subject is noble and elevated. Once again the composer had to deal with religious fanaticism, but his manner of so doing does not in any way remind one of *Les Huguenots*. The style is different and perhaps more mature. Then he had to paint that most sublime of subjects, maternal love. Let those who deny all sincerity to Meyerbeer examine the striking scene in the cathedral where Fidès, seemingly under a spell, pretends not to recognise her son, the false prophet, in order to save his life. Situation and music are here absolutely in accord, and the scene is one of the most thrilling in the entire range of opera. A detailed examination of *Le Prophète* would occupy too much space. In some ways, and in spite of its shortcomings, it represents the composer in the fullest possession of his powers, with his gift of melodic invention unimpaired, an increased mastery of stage-craft, and a thorough command over the vocal and instrumental forces.

After the production of *Le Prophète*, the master busied himself with various compositions of different sorts, such as a choral ode to the sculptor Rauch, a cantata in celebration of the silver wedding of Prince Charles of Prussia, a fine setting of the 91st Psalm, and two Fackeltänze. His industry at this time was all the more remarkable, as during these years he suffered a good deal from ill-health.

'L Etoile du Nord'

Another phase of Meyerbeer's career was now at hand. Having endowed the Paris Grand Opéra with three works of unexampled splendour, he was seized with the desire to shine upon the more typically French stage of the Opéra-Comique. For this purpose he thought of his opera, *Ein Feldlager in Schlesien*, which had been successful in Berlin and Vienna. The subject of this being considered unsuitable for some reason or other, Scribe provided a fresh libretto, and upon this Meyerbeer set to work and interpolated into his score a few numbers from the earlier opera. Hanslick, the celebrated Viennese critic, in an interesting article on *L'Etoile du Nord*, states that he infinitely preferred the *Feldlager in Schlesien*, and regretted that Meyerbeer should have sacrificed this work

which had a special character of its own. Unfortunately the score of the earlier opera has never been engraved, so it is impossible to judge of its merits.

L'Etoile du Nord was produced at the Opéra-Comique on 16th February 1854 with complete success. Berlioz wrote enthusiastically about the music, which struck him as 'wonderful in point of truth, elegance, freshness of ideas, originality, daring, and grace,' adding that 'by the side of the most alluring coquettish devices were to be found startling complications and striking touches of passionate expression.'

The habitués of the Opéra-Comique, accustomed to the placid and comparatively simple works of the répertoire, must have been somewhat startled by the sort of fare placed before them by Meyerbeer. While trying to adapt himself as well as he could to the traditions of the theatre, the composer seemed to lack elbow-room there. He did not scruple to let himself go and bring into play all the choral and instrumental resources he knew so well how to employ.

Peter the Great in the guise of a carpenter, and the future Empress Catherine as a simple cantinière, are the hero and heroine of this curious and highly effective opera.

Nowhere has the composer displayed more ease in the manipulation of his material, more lightness of touch, than in this work, not the least charm of which lies in the spontaneity of its melodies, as well as in the variety and novelty of the instrumental colouring. In the finale to the second act a fine effect is realised by the simultaneous employment of four themes, the scene being that in which Peter is acclaimed Czar by his troops. The introduction here of the old Dessauer march is certainly strange, the explanation for its presence being that it originally figured in *Ein Feldlager in Schlesien*, where, of course, it was perfectly appropriate. The fact that it is here employed in honour of Peter the Great instead of Frederick the Great does not impair its effect, however disconcerting its presence may prove to sticklers for historical accuracy. The music allotted to Catherine demands great vocal agility. It used to be sung to perfection by Mme. Patti, whose impersonation of the part was one of the many triumphs achieved by this peerless singer.

'Le Pardon de Ploërmel (Dinorah)'

Doubtless encouraged by the success of his first venture on the stage of the Opéra-Comique, Meyerbeer soon set to work upon another opera destined for the same theatre. This time he did not have Scribe as his collaborator. Michel Carré and Jules Barbier, the same who wrote the book of Gounod's *Faust*, were his librettists. They chose a touching story with a suggestion of the fantastic and abounding in opportunities for picturesque treatment, the scene of which was laid in Brittany amid pastoral surroundings. *Le Pardon de Ploërmel*, or *Dinorah* as it is known in England, was produced at the Opéra-Comique on 4th April 1859.

In the delicate and fanciful realisation of his subject, so different from any he had previously set, Meyerbeer again proved his extraordinary versatility. No greater contrast to *L'Etoile du Nord* could well be imagined, yet the impress of the composer's hand was present in every page. The score of this opera contains many quaint and novel effects, and is also remarkable for that power of characterisation which the composer always had at his command, while the instrumentation is particularly rich and varied. The most popular item of the opera is, of course, the well-known waltz song, which has been sung by every light soprano. The title-rôle was another of Mme. Patti's famous parts at Covent Garden.

Altogether it may be said that *Dinorah* occupies a worthy place among the composer's works. It was the last opera the production of which he was destined to supervise, for the long-expected *Africaine* was not performed until after the master's death.

Before speaking of this, allusion may be made to certain minor works, which belong more or less to this epoch. These include the well-known 'Schiller March,' composed for the celebration of the centenary of Schiller in 1856, also an Ode in honour of the same poet, and various short choral works. About this time he is also stated to have composed an important score for a piece by Henri Blaze de Bury, entitled 'La Jeunesse de Goethe,' including a setting of the church scene from *Faust*. It is a great pity that this work should never have been brought out. After the death of Meyerbeer efforts were made by the author of the play to induce the composer's heirs to allow the music to be performed, but

without success. Several other manuscripts are said to exist which have likewise remained unpublished. It would have been highly interesting to hear Meyerbeer's version of a scene from *Faust*, particularly as Goethe himself had formerly expressed the desire that he should write music for his masterpiece.

In 1862 Meyerbeer was commissioned to write a work for the inauguration of the International Exhibition in London, as representing Germany; France, Italy, and England being respectively represented by Auber, Verdi, and Sterndale Bennett. His contribution was entitled 'Overture in the form of a March.' It consisted of three marches joined together, the first of a festive character, the second solemn and religious in style, and the third bright and stirring, terminating with 'Rule Britannia.' As a *pièce de circonstance* it amply fulfilled all requirements, and it is rather surprising that so effective a work should have been allowed to fall into neglect.

'L'Africaine'

The close of the master's arduous life was now approaching. For a considerable period he had been in poor health, and the laborious existence he had been leading was gradually telling upon his enfeebled constitution. Many years had elapsed since he had first been attracted by the libretto of *L'Africaine*, and he had worked at this from time to time, never wholly satisfied with the results of his labours until it is said that he had actually completed two entire settings. At last he decided that the time had come for him to finish, once for all, the work which had occupied him for so long. Accordingly it became known that the eagerly expected opera was at last ready, and preparations for its production at the Grand Opéra were begun. Unfortunately, when everything seemed to be progressing favourably, and all preliminaries had been arranged, the master's health suddenly became worse, and a short illness terminated his great career on the 2nd May 1864. At the time of his death he had several works in hand, one entitled *Judith*, which was left unfinished. He had also expressed the intention of writing an opera expressly for Mme. Patti, who had recently conquered the musical world.

The production of *L'Africaine* at the Opéra was therefore deprived of the all-important supervision of the composer. The loss was par-

ticularly great, as Meyerbeer was in the habit of making various alterations during the rehearsals of his works, so that had he lived to see it produced, it is more than probable that the opera would not have been launched to the world exactly as we know it. The difficult task of supplying the composer's place was allotted to Fétis, the famous musical historian, who doubtless performed it as well as possible. Owing to the excessive length of the work, he was obliged to make several cuts, and to leave out a quantity of music which was afterwards published separately.

MEYERBEER
(A CARICATURE BY NADAR).

L'Africaine suffers from a poor libretto, although it contains some striking situations, and the underlying idea is a fine one, while the nature of the subject naturally offers many opportunities for exotic tone-painting. That Meyerbeer should have been tempted to illustrate the adventures of Vasco de Gama in his discovery of a new world is natural, but it is surprising that he should have been contented with Scribe's presentment of this fearless explorer as a vacillating, love-sick hero, and should not have been struck by the many inconsistencies and absurdities of the story.

The music often exemplifies the composer at his best, and contains quite a wealth of ideas. The scene in the council-chamber, where Vasco de Gama exposes his plans before the assembled bishops and the grand inquisitor, is magnificently worked out and developed with an unerring sense of effect. In the love-scenes Meyerbeer shows once again that he can charm and delight as well as astonish and impress. *L'Africaine* contains many beautiful melodies, enough indeed to supply half a dozen operas. It reveals both poetry and imagination, allowance being made for the presence of certain conventionalities inherent to the prevailing opera style from which Meyerbeer never seems to have been able entirely to free himself. The quaintness of the barbaric Indian march, the gorgeous colouring of the fanciful ballet music, the impressiveness of the

famous unison passage at the commencement of the last act, and the poetry of the finale when the heroine expires under the poison tree, are other outstanding features of the opera.

Meyerbeer and some of his Critics

A composer of Meyerbeer's eminence was not likely to escape hostile criticisms. Some of these have been as unjust as they have been harsh. Many have emanated from Germany, where, not unnaturally, a feeling of soreness existed that so great a musician should not have devoted his talents exclusively to his fatherland. Perhaps the best known is the notorious article written by Schumann on *Les Huguenots*, which has been accorded an importance far beyond its merits. In point of fact it is an extremely bad piece of criticism. Schumann was apparently thoroughly prejudiced against the work in question. He might have criticised it severely but intelligently. When, however, he gives one to understand that he places *Il Crociato* higher than either *Robert le Diable* or *Les Huguenots*, he at once discounts any value his article might otherwise possess. If this article were not associated with so eminent a name as that of Schumann, it would long since have been forgotten. It only proves that a great composer is not necessarily a great critic.

Hector Berlioz was both the one and the other. The two articles he wrote on *Les Huguenots* are excellent, and afford a curious contrast to the one by Schumann. His great admiration for Meyerbeer reveals itself throughout, but does not prevent him from making critical observations which are always well considered and to the point.

Berlioz further evidenced his admiration of Meyerbeer by giving several important examples from his works in his famous treatise on instrumentation. The great esteem he entertained for him was not only expressed in his articles, but also in private letters, so that there can be no doubt as to its sincerity.

Liszt may also be numbered among the admirers of Meyerbeer. His great mind rose far above the petty quarrels of rival schools, and he was able to appreciate the beautiful wherever he found it. The very last year of his life, in the course of a conversation recorded by Herr August Göllerich, he remarked that all the German Kapellmeister might try their

best to write a work like *Robert* without hitting it off: ('Ein Werk, wie den *Robert* zu schreiben, da können sich alle deutschen Kapellmeister zusammentun und bringen's nicht fertig.')

Meyerbeer and Wagner

Wagner is so often mentioned as one of Meyerbeer's greatest antagonists that it is sometimes forgotten that he began by being one of his most ardent admirers. This was the time when the future creator of *Tristan*, poor and unknown, implored help and protection from the older master in letters filled with protestations of devotion and admiration. How his appeals were met is well known, but the actual facts may be briefly summed up here. Wagner, on his way to seek his fortune in Paris, visited Meyerbeer at Boulogne, and was received by him with the utmost cordiality. Meyerbeer at once showed great interest in him, and gave him several letters of introduction to important personages in the musical world. Through his help Wagner was able to find musical and literary work to do in Paris, which enabled him to keep the wolf from the door. Meyerbeer also tried to get his young protégé's music played in the French capital. His kindness did not, however, end here, for he also did his best to help Wagner to obtain a hearing in Germany, and it was owing to his efforts that *Rienzi* and *The Flying Dutchman* were produced for the first time on any stage. It may therefore, with justice, be claimed that Meyerbeer was the first to recognise the genius of Wagner, and that he held out a helping hand to him when the future reformer of the opera was at the lowest ebb of his fortunes. Actions such as these should have commanded eternal gratitude. That Wagner was sincere at the time when he professed unbounded admiration for Meyerbeer is more than probable. His subsequent change of front may be attributed to his disappointment when he found that his artistic ideals and those of Meyerbeer were not the same. This does not excuse the virulence of his subsequent attacks on his early benefactor, but it may explain them.

Dr. Hugo Riemann, the well-known musical historian, comments upon the great influence exercised by Meyerbeer over Wagner, and says that 'history will point to Meyerbeer's music as one of the most important transition steps to Wagner's art.' He considers that Wagner

owed gratitude not only to Meyerbeer as man, but far more as musician, and that it would not have cost him anything to have recognised this oftener.

Meyerbeer's Personality

The sneers and sarcasms directed against Meyerbeer's music were often indirectly aimed at the master's personality, his bids for popularity sometimes at the expense of artistic feeling, his subserviency to vocalists and journalists. The poet Heine is credited with making the caustic remark: 'When Meyerbeer is dead, who will look after his glory?'

A CARICATURE OF MEYERBEER. FROM THE COLLECTION IN THE PARIS OPERA HOUSE.

Even his most inveterate enemies, however, were unable to cast aspersions of any sort upon his private character. His life was ever beyond reproach. A man of high principle, deeply imbued with religious feeling, kind-hearted and charitable, all who knew him testify to the charm of his demeanour, the courteous affability of his manners, the amiability of his nature. His general culture enabled him to shine as a conversationalist, and take part in discussions on the most divers subjects, but engrossed as he was in his art, he rather shunned the world and preferred to lead as quiet and retired a life as his multifarious occupations would permit.

Thoroughly upright in all his dealings, he was extremely generous, and never lost an opportunity of helping those who were in need. We have seen how he behaved towards Wagner. This was only one out of countless instances of his benevolence. His poor compatriots always found a friend in him, and his interest in the furtherance of music in Berlin was evidenced by the fact that he left in his will an endowment for the establishment of a prize to be competed for every two years. It is noteworthy that Humperdinck, the composer of *Hansel and Gretel*, achieved one of his earliest successes by winning this prize.

Meyerbeer and his Work

Having traced the career of Meyerbeer in the foregoing pages, I will endeavour briefly to convey an idea of the principal characteristics of his genius.

It has become so much the habit with musicians to disparage this great man, and to speak slightingly of his works, that I doubt whether it is realised to what an extent he influenced the evolution of operatic art. In laying undue stress upon his weak points, there has been far too great a tendency to overlook his great qualities. That he was too sensitive to public opinion, too ready to gratify the demands of vocalists, that his overwhelming desire to please unfortunately caused him to court the applause of the masses, and at times to employ trite and commonplace formulas, may be regretfully admitted. But on this account to deny him all sincerity, to ignore the many beauties revealed in his works, to overlook his powerful individuality, his fertility of melodic invention, his fine musicianship, his mastery over the orchestra, is certainly to misjudge the importance of his musical personality.

He did not break the traditional operatic framework; this was reserved for Wagner to do, but he enlarged it in many instances. The influence he exercised over many of his contemporaries and immediate successors was very great. Wagner himself did not escape it, neither did Gounod, and it may be traced in the works of numberless other composers of various nationalities. This fact alone would be sufficient to entitle him to a high place in the musical Pantheon. That he was capable of arousing the deepest emotional feeling can also scarcely be denied.

Herbert Spencer was an ardent admirer of Meyerbeer, and a curious analytical article on the composer figures in the last volume that proceeded from his pen. Our great philosopher states that his chief reason for ranking him so high is that he combines better than any composer he has heard 'the two requisite elements of fine music—dramatic expression and melody.'

This opinion was the one generally held during the time when Meyerbeer was at the zenith of his fame, and it explains better than anything

the enormous impression created by his works not only upon the mass of the public, but upon those who represented the *élite* of thought and culture.

For an operatic composer to combine two such vital attributes as dramatic expression and melody is already a great deal, but Meyerbeer supplemented these with other qualities. A master of the orchestra, he mixed the colours of his instrumental palette in a new and strikingly original manner. No one knew better than he how to work up to an imposing climax, or to manœuvre the choral and instrumental forces with greater certainty or knowledge of effect. His declamation was eloquent and varied, very different from the stilted and meaningless recitatives of the past. He succeeded in imparting a different musical atmosphere to each of his works, and his music generally seemed absolutely wedded to its subject. In these and other ways Meyerbeer may be said to have anticipated Wagner.

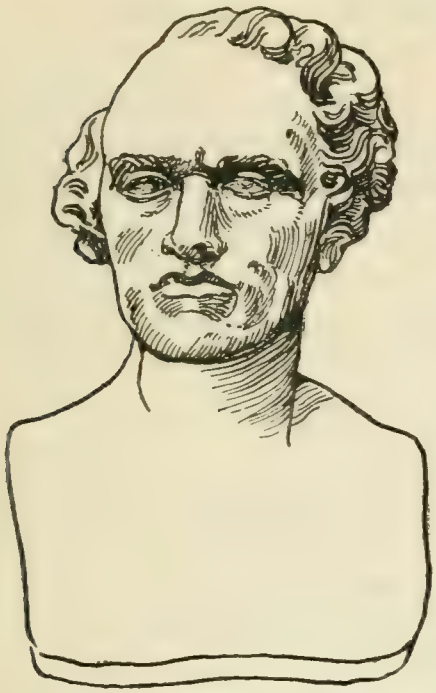
His operas form a most interesting subject of study. The power of characterisation they reveal is immense. Following in the footsteps of Gluck and Weber, he went further than these masters in his endeavour to musically depict the individuality of each character. Many examples could be cited.

For instance, in the *Huguenots*, when Marcel, the soldier-servant of Raoul, first appears, his entrance is accompanied by a gruff theme played by the bassoons, double-basses, and 'cellos, which admirably typifies the rough but sympathetic figure of the old Huguenot. Then again, in the same opera, see how successfully Meyerbeer has depicted the gallant figure of Nevers, that elegant young Catholic nobleman who prefers to break his sword rather than stain his honour by taking part in the projected massacre. The other characters in this admirable opera are all delineated with a masterly touch. The noble and devoted Valentine, the well-meaning and coquettish Queen Marguerite of Valois, the mischievous page Urbain, the romantic young Huguenot nobleman, Raoul de Nangis, the sinister Count de St. Bris, all stand out vividly on the musical canvas.

In *Robert le Diable* Meyerbeer had already displayed his capacity in this direction by employing the soft tones of the wood wind instruments

to suggest the sympathetic character of Alice, representing the spirit of goodness, and reserving the trombones and other deep instruments for Bertram, the personification of evil.

The *Prophète* offers other admirable instances of characterisation, the three Anabaptists being painted in appropriately sombre colours, while the saintly Fidès has been drawn by the composer with evident care and affection.



BUST OF MEYERBEER, BY DANTAN, IN THE CARNAVALET MUSEUM, PARIS.

L'Etoile du Nord, *Dinorah*, and *L'Africaine* also furnish many illustrations of the composer's genius as a tone-colourist.

Meyerbeer's instrumentation is extraordinarily varied, always appropriate and crystal clear. His scores abound in striking effects, realised sometimes by the employment of a solo instrument, or by some quaint and original tone combination. In *Les Huguenots* he revives the obsolete *viole d'amour* to accompany the suave tenor romance in the first act. Marcel's battle-song in the same opera is very curiously scored, the whizzing of bullets being suggested by the high notes of the piccolo, while the heavy sounds of the double-basses and bassoons accentuate a grunting accompaniment. In the last act, when Marcel presides over the marriage ceremony *in extremis* of Raoul and Valentine, the soft mellow tone of the bass clarinet lends an appropriate colour to a theme which Wagner remembered when he was composing *Lohengrin*. The *cor anglais* is another instrument which Meyerbeer treats with peculiar felicity. In the finale to the second act of *L'Etoile du Nord* he supplements the ordinary orchestra by the addition of two bands of wind instruments on the stage. The saxhorns figure with great effect in the *Prophète* and *L'Africaine*, while the saxophone makes its appearance in the latter opera.

Space does not permit of further reference to this important feature

of Meyerbeer's genius. A passing allusion must, however, be made to the various instrumental portions of his operas, overtures, preludes, entr'actes, marches, ballet music.

The preludes to *Robert le Diable*, *Les Huguenots*, and *L'Africaine* are short and pregnant in meaning.

For *Le Prophète* Meyerbeer had composed an overture which was, however, discarded as being too lengthy. *L'Etoile du Nord* is prefixed by a brilliant overture, and so is *Dinorah*. The latter is curiously constructed, and the introduction of a chorus sung behind the scenes is both novel and effective. The ballet music written by Meyerbeer for his four grand operas is most fanciful, ingenious, and charming. In *Robert le Diable* he illustrates the fantastic evolutions of the resuscitated nuns. For *Les Huguenots* and *Le Prophète* he supplies attractive dance rhythms, whilst in *L'Africaine* he indulges in exotic tone-colouring in keeping with the subject of this opera. In each case his music is thoroughly appropriate and characteristic.

Enough has been said to give an idea of the important place occupied by Meyerbeer in the history of music, and particularly in that of the opera. His numerous instrumental innovations, his masterly treatment of the vocal masses, his great melodic gifts, and the originality of his harmonies, all these combine to stamp him as a great musical genius, a fact which cannot be too much insisted upon nowadays when scant justice is often meted to his memory.

Had he written nothing else but the fourth act of *Les Huguenots*, he would be entitled to rank as one of the greatest dramatic composers of all times.

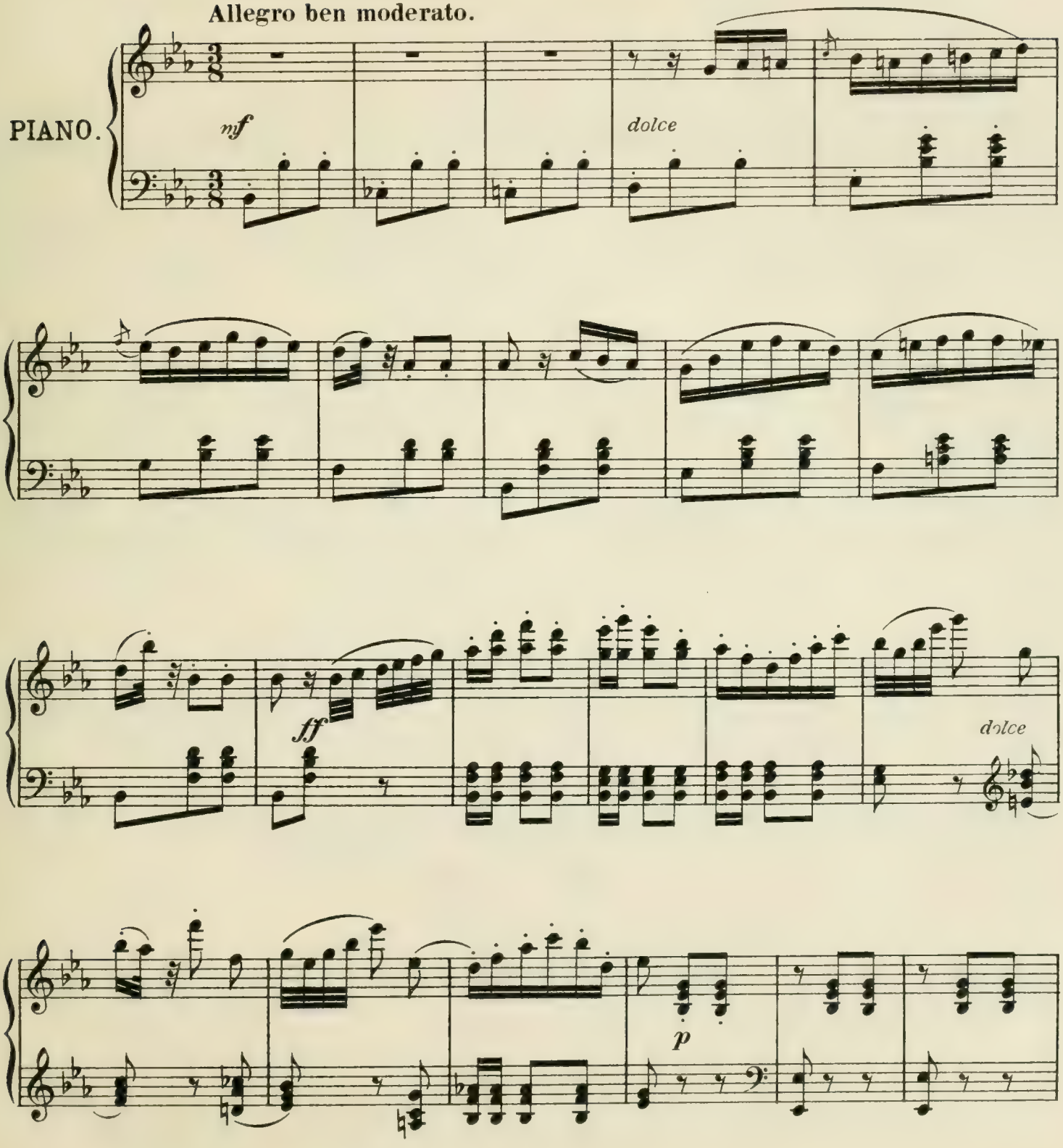
ARTHUR HERVEY.

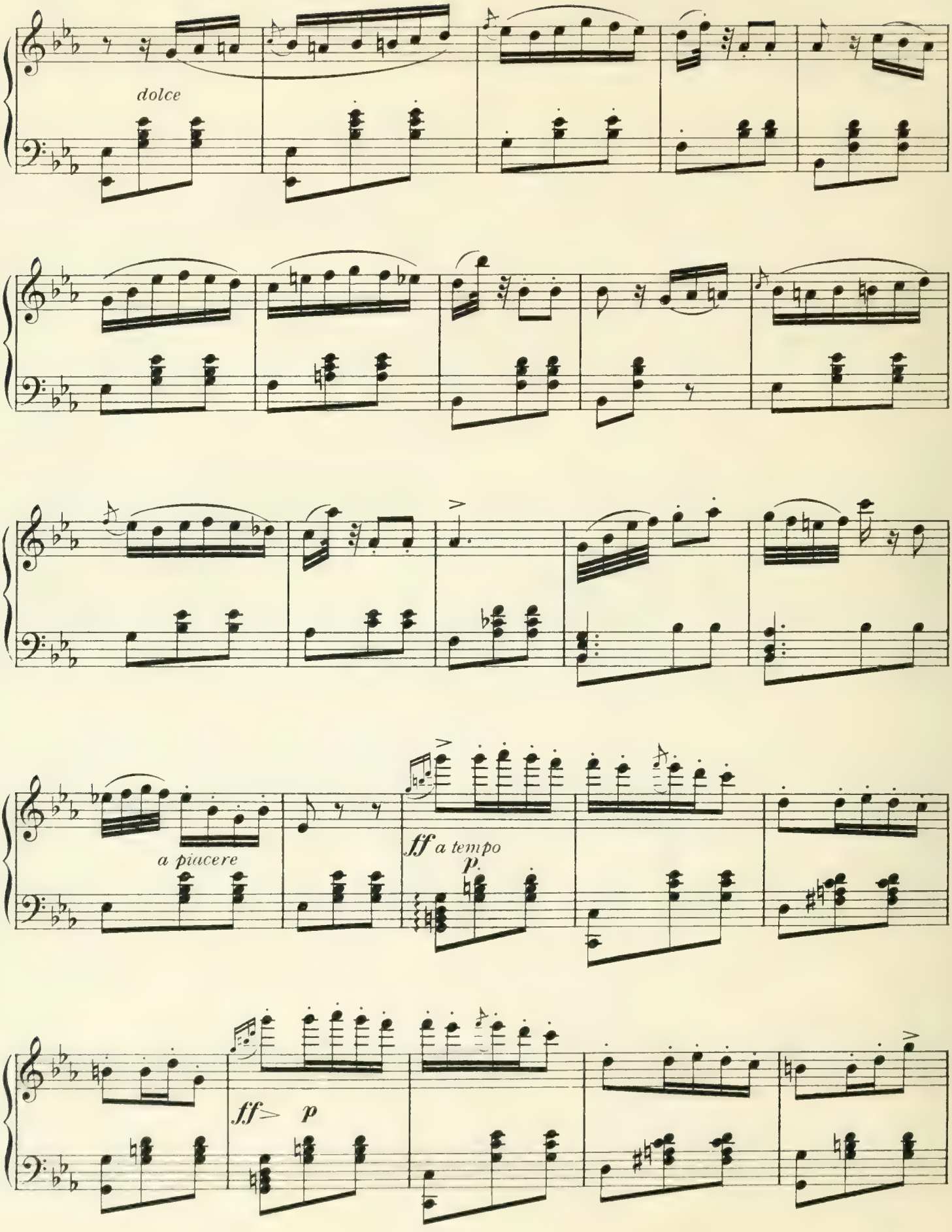
MUSIC

OMBRA LEGGIERA.

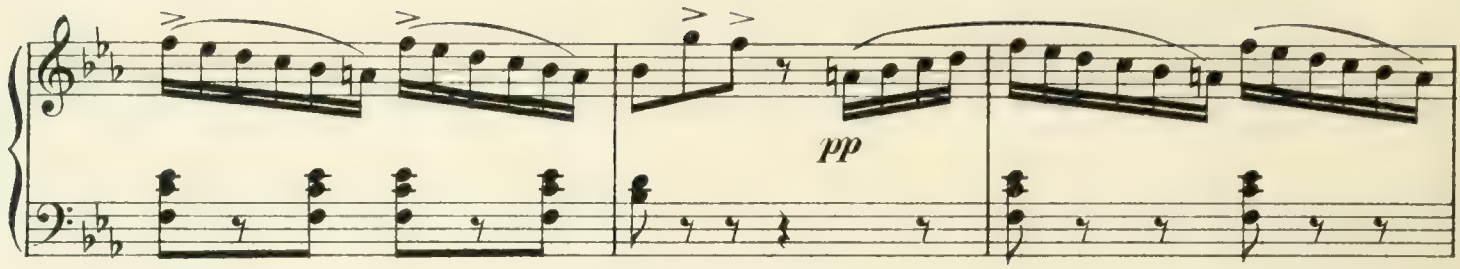
FROM "DINORAH."

Transcribed by G. VAN DEN DYCK.

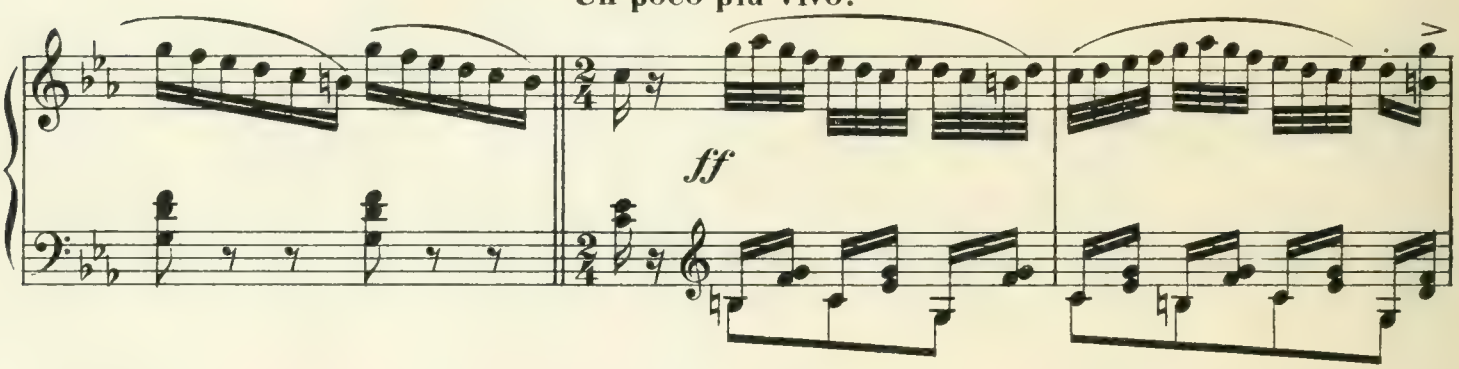


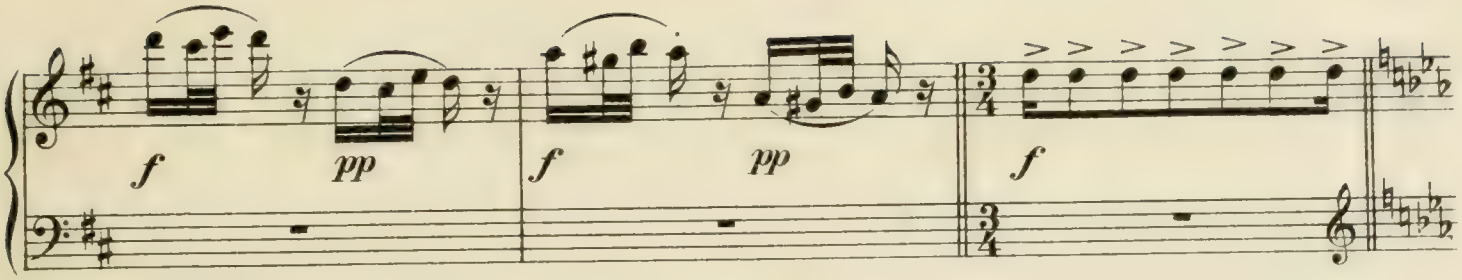

dolce
a piacere
ff a tempo
p
ff
p

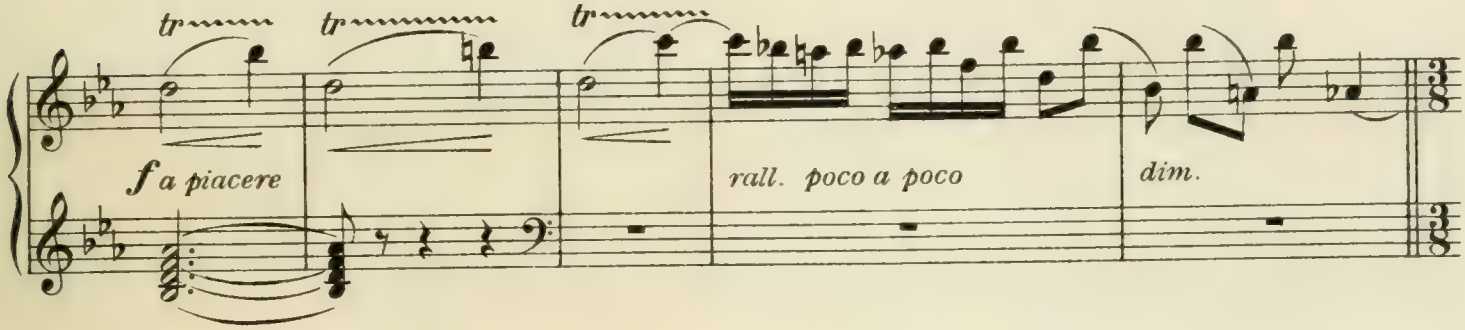
Allegro animato.



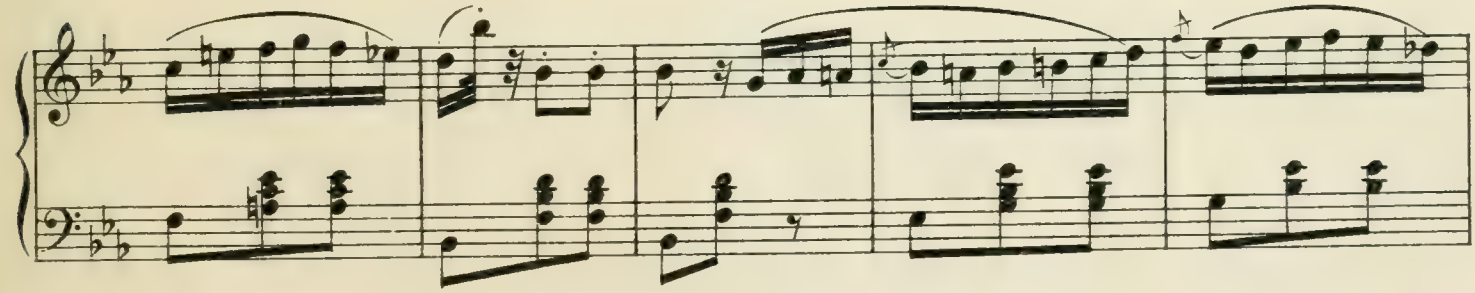
Un poco più vivo.

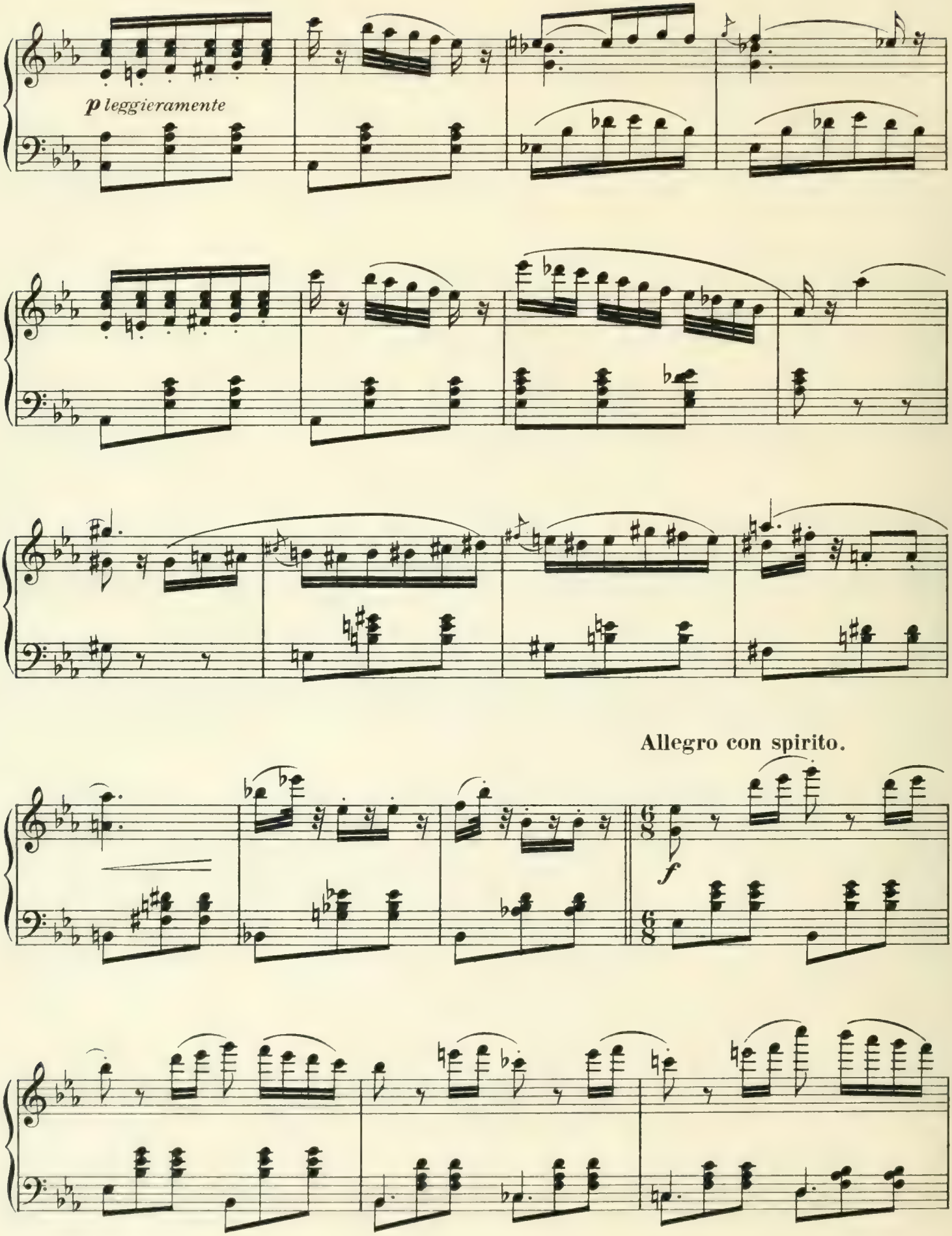


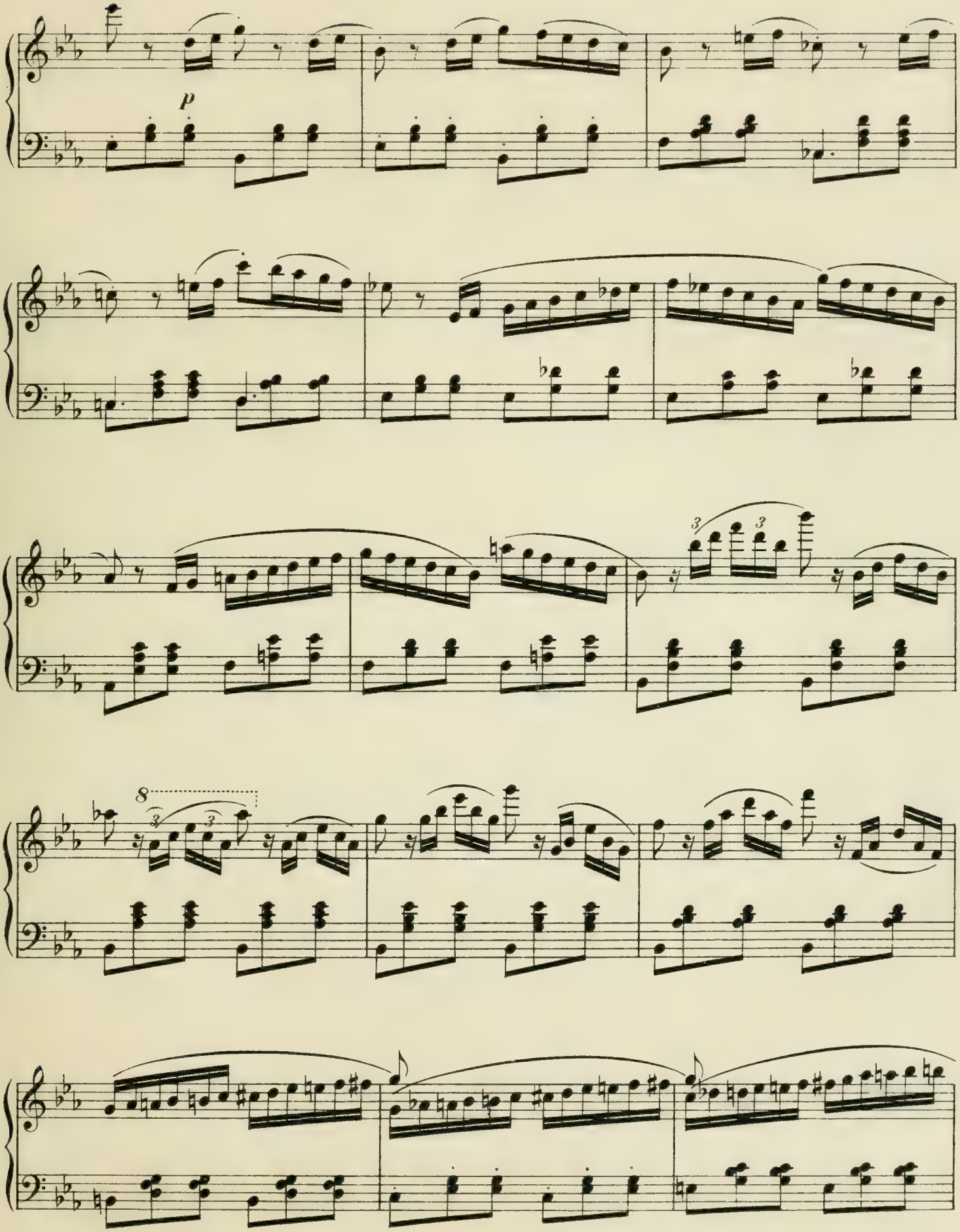


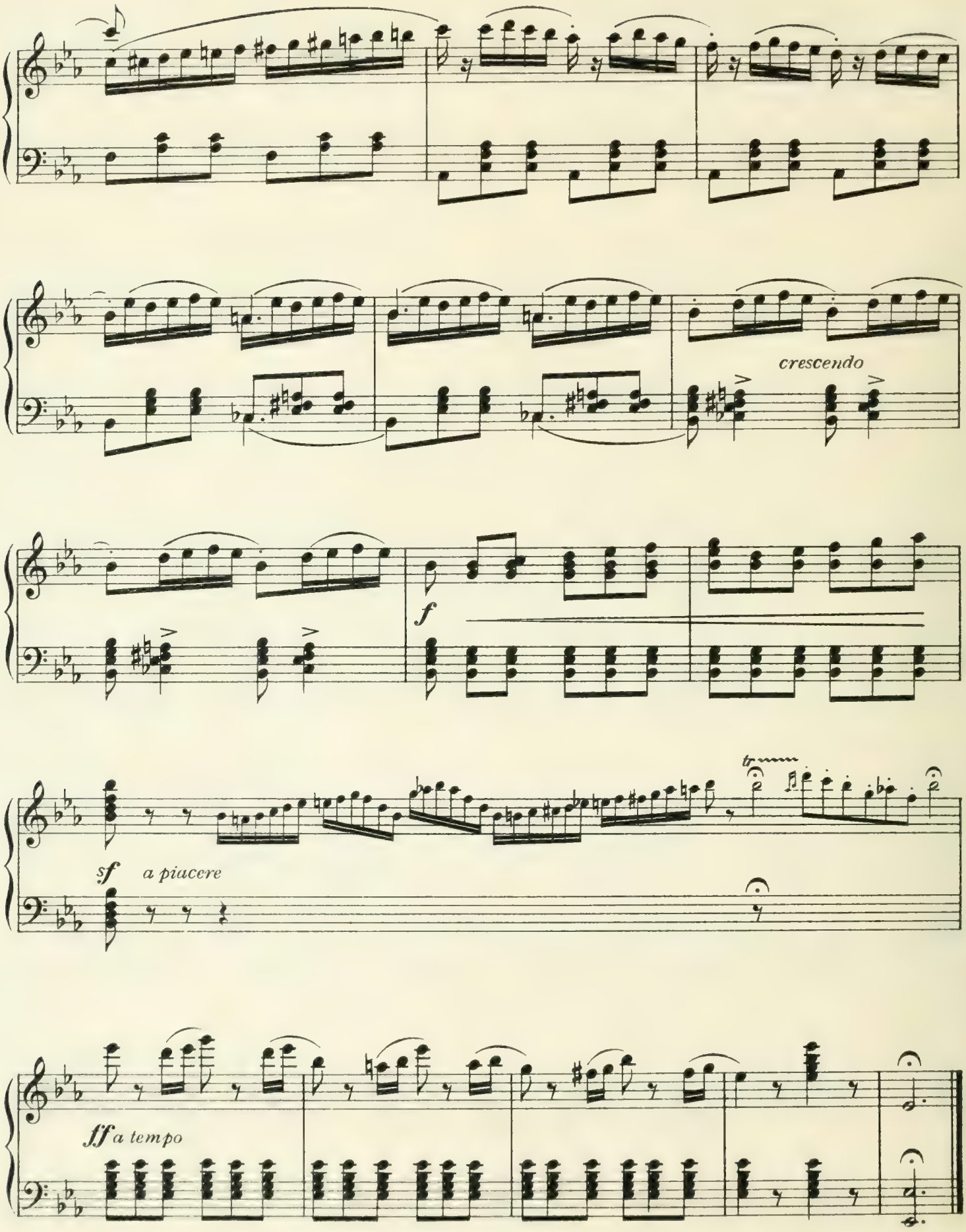


Tempo I.




p leggieramente
Allegro con spirito.
f

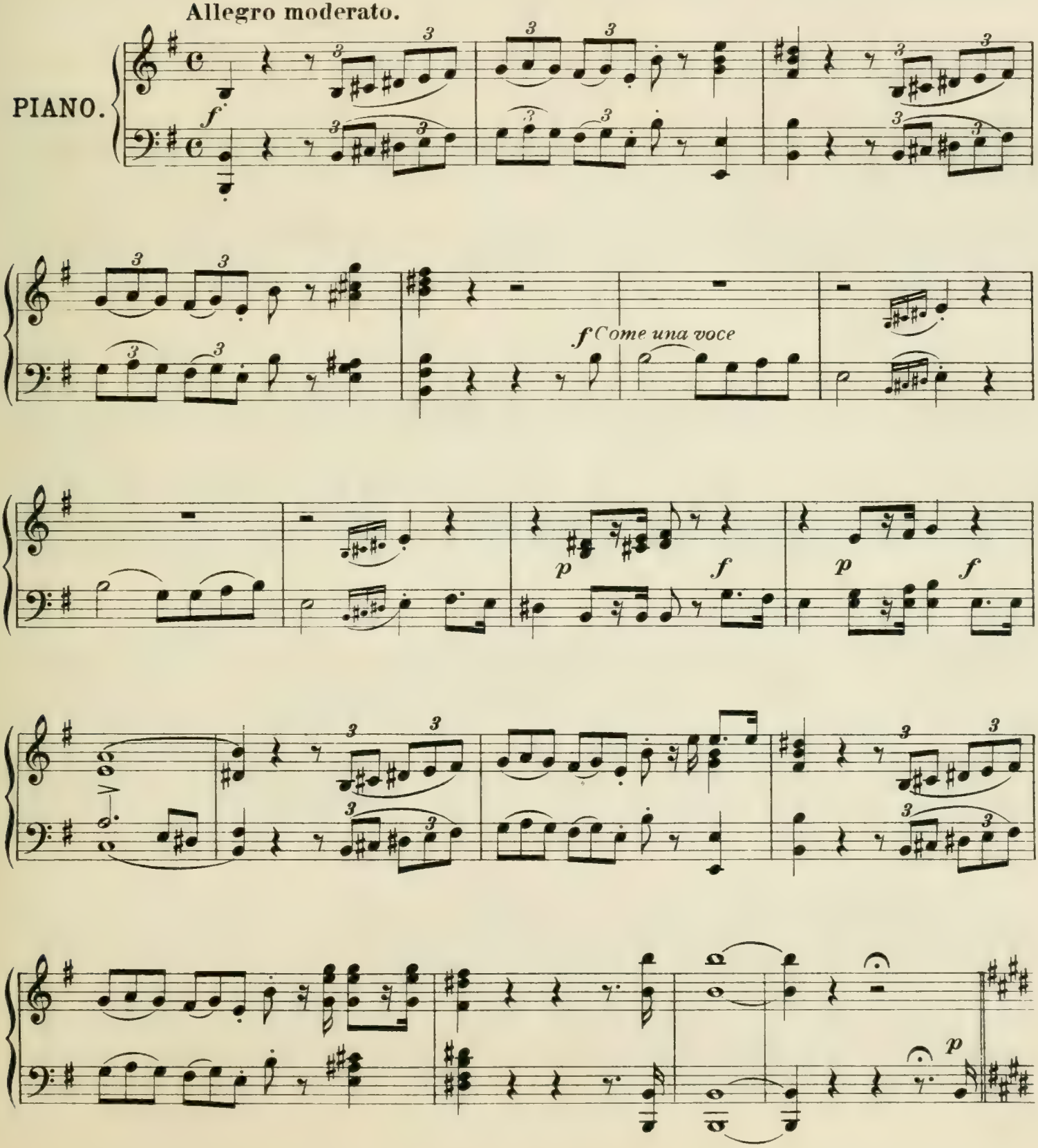

p
8

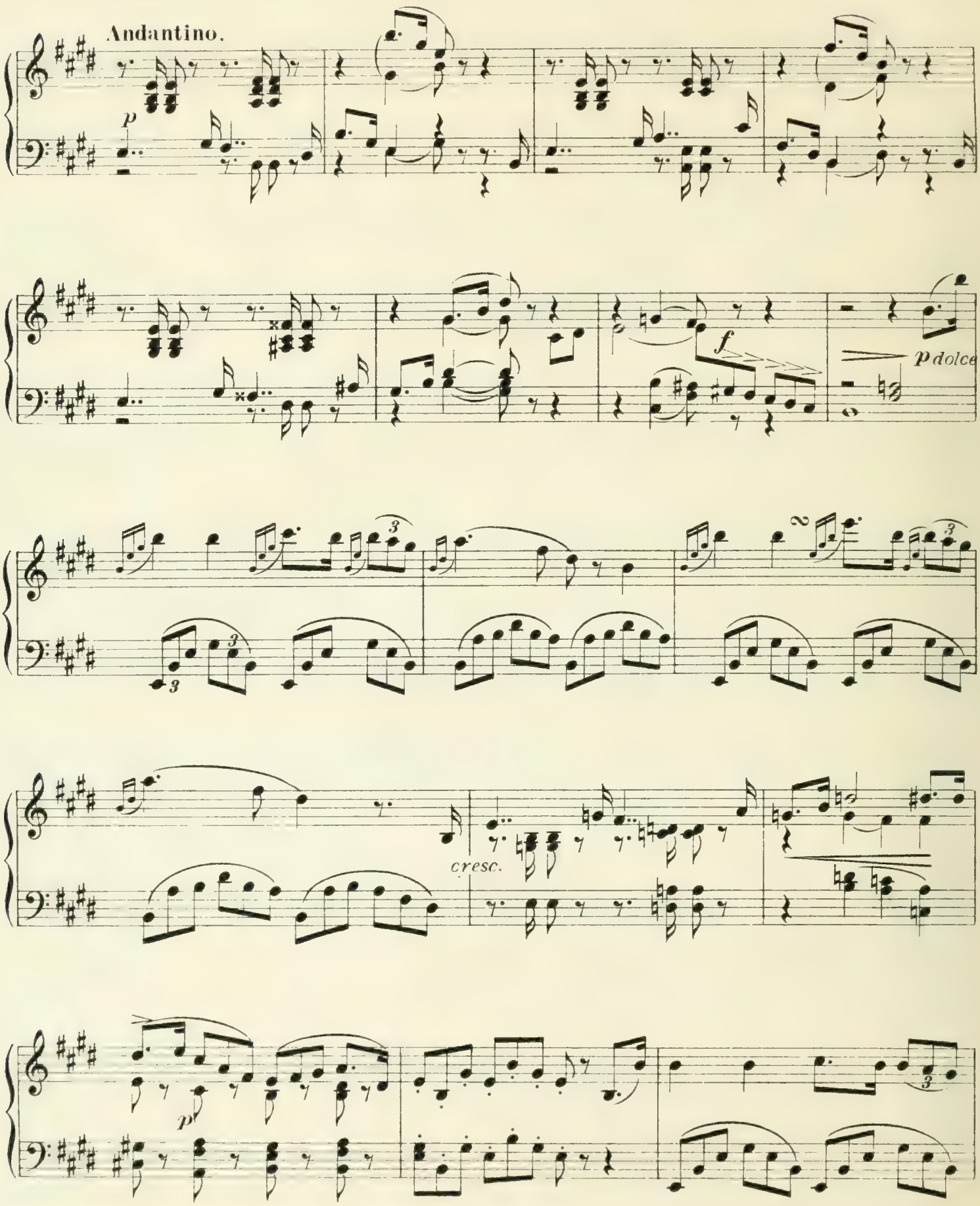

crescendo
f
sf
a piacere
ff a tempo

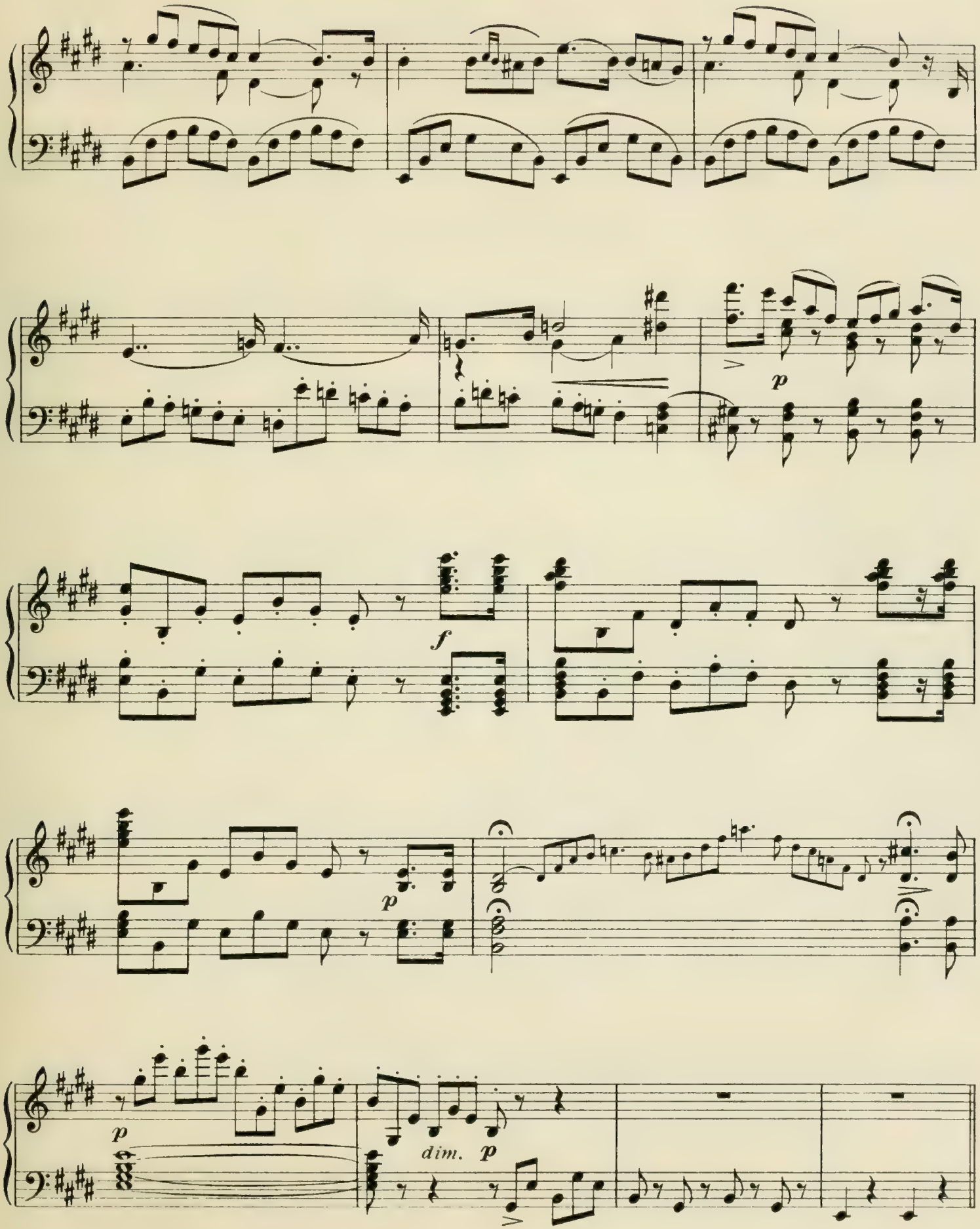
CONJURATION ET BÉNÉDICTION DES POIGNARDS.

FROM "LES HUGUENOTS."

Abridged Transcription by G.VAN DEN DYCK.

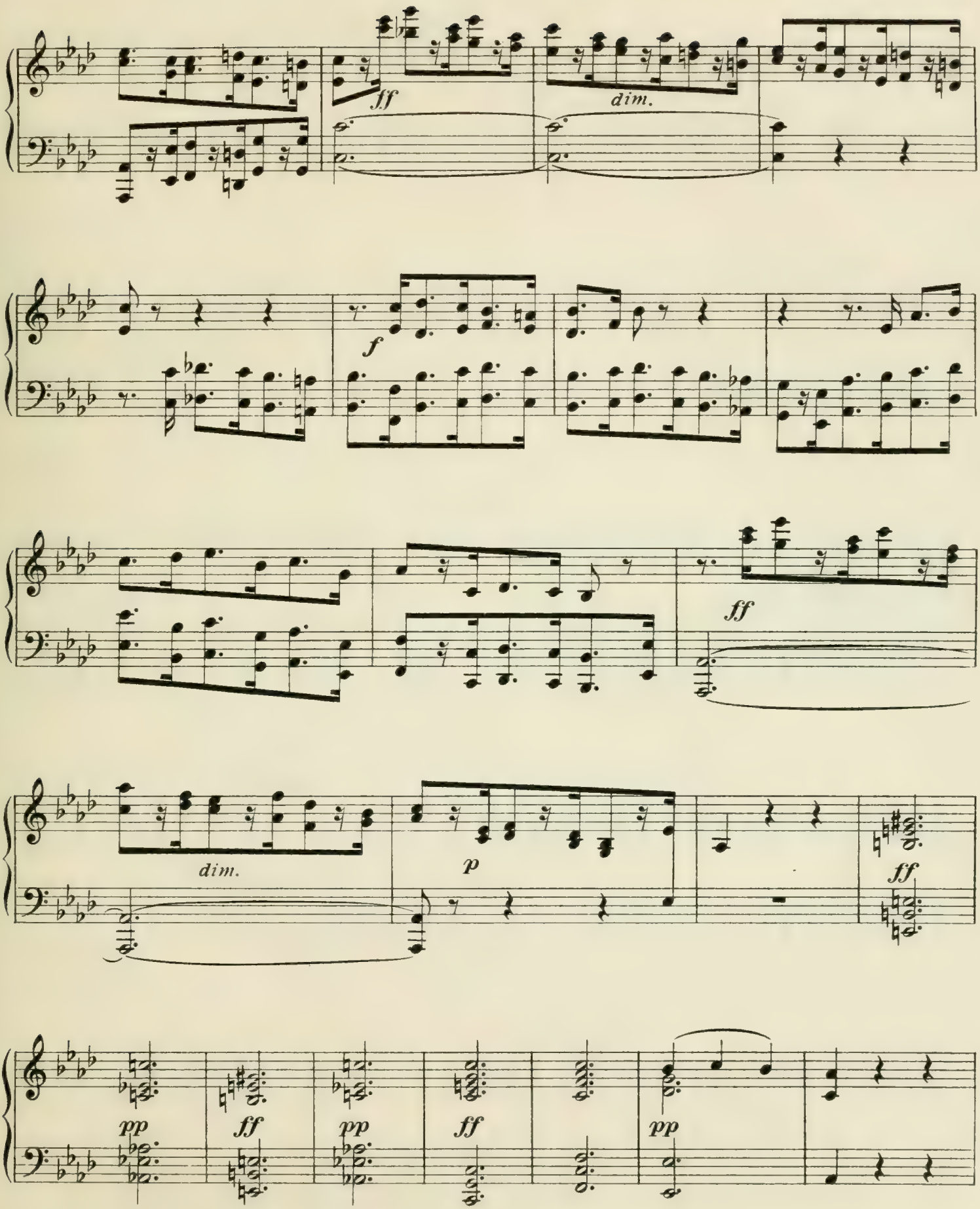



Andantino.
p
f
p dolce
cresc.
p

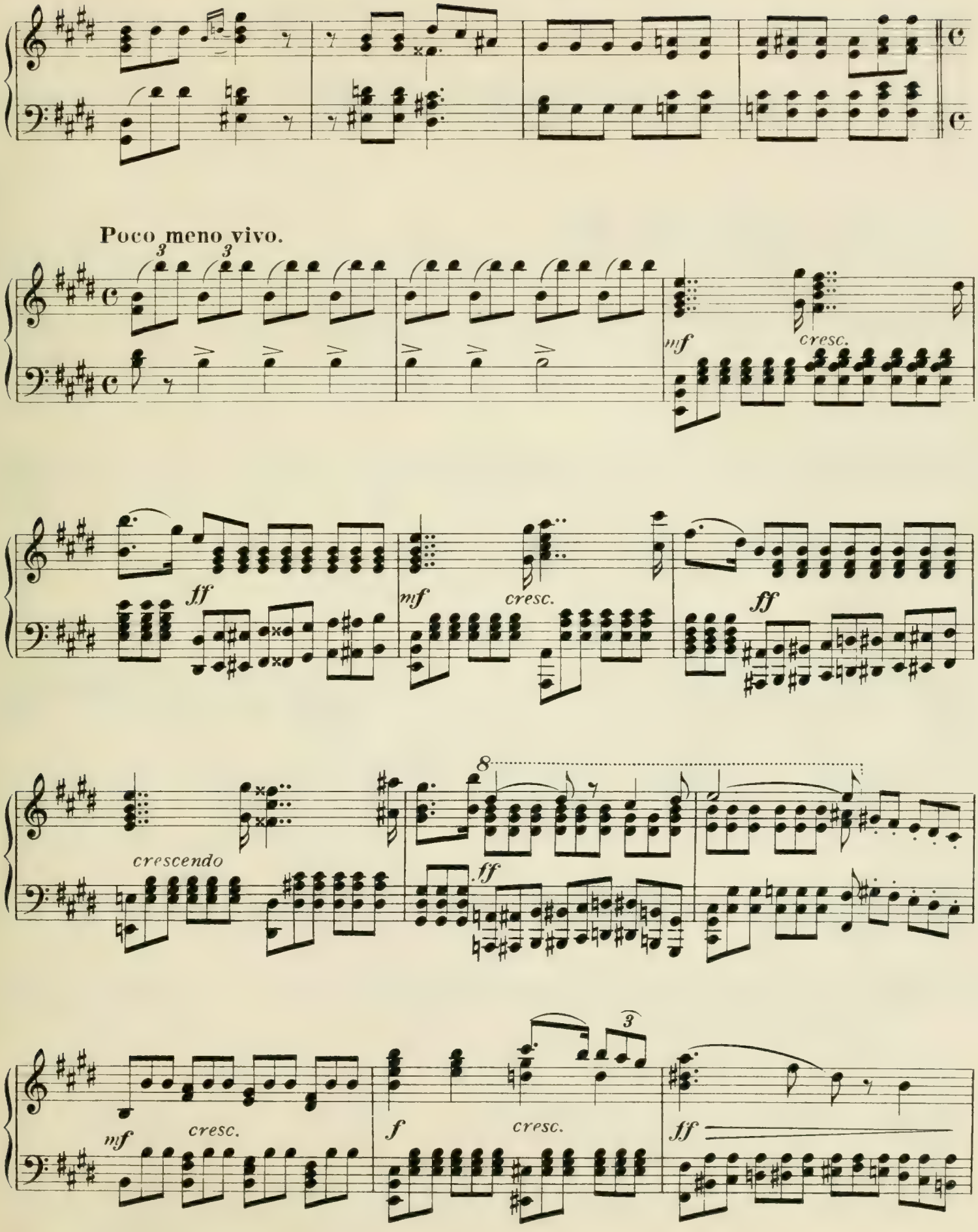

p
f
p
p
dim.
p

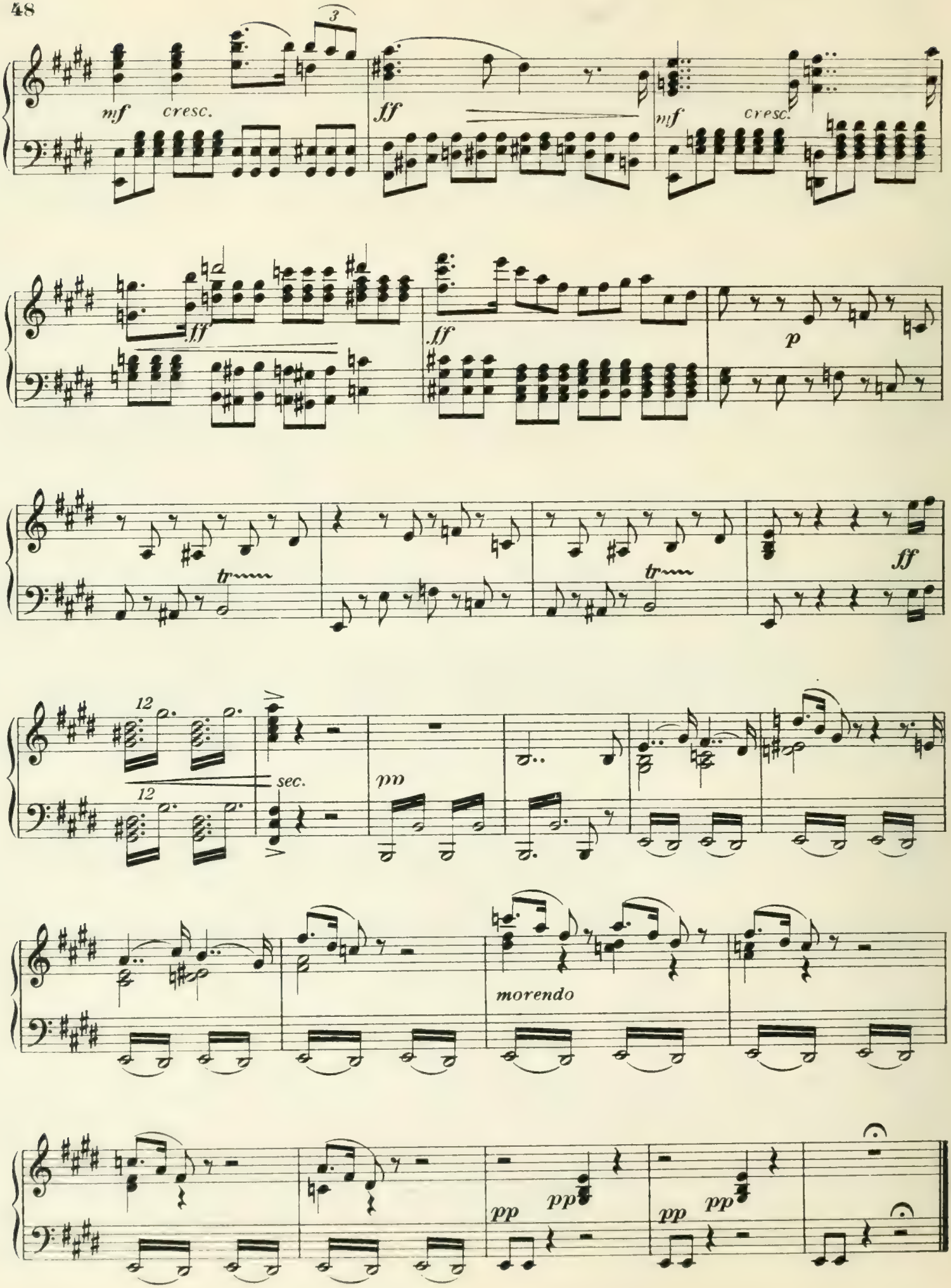
Tempo I.

Poco andante.


ff
dim.
f
ff
dim.
p
ff
pp
ff
pp
ff
pp

Allegro furioso.


Poco meno vivo.
mf
cresc.
ff
mf
cresc.
ff
crescendo
8
ff
mf
cresc.
f
cresc.
ff

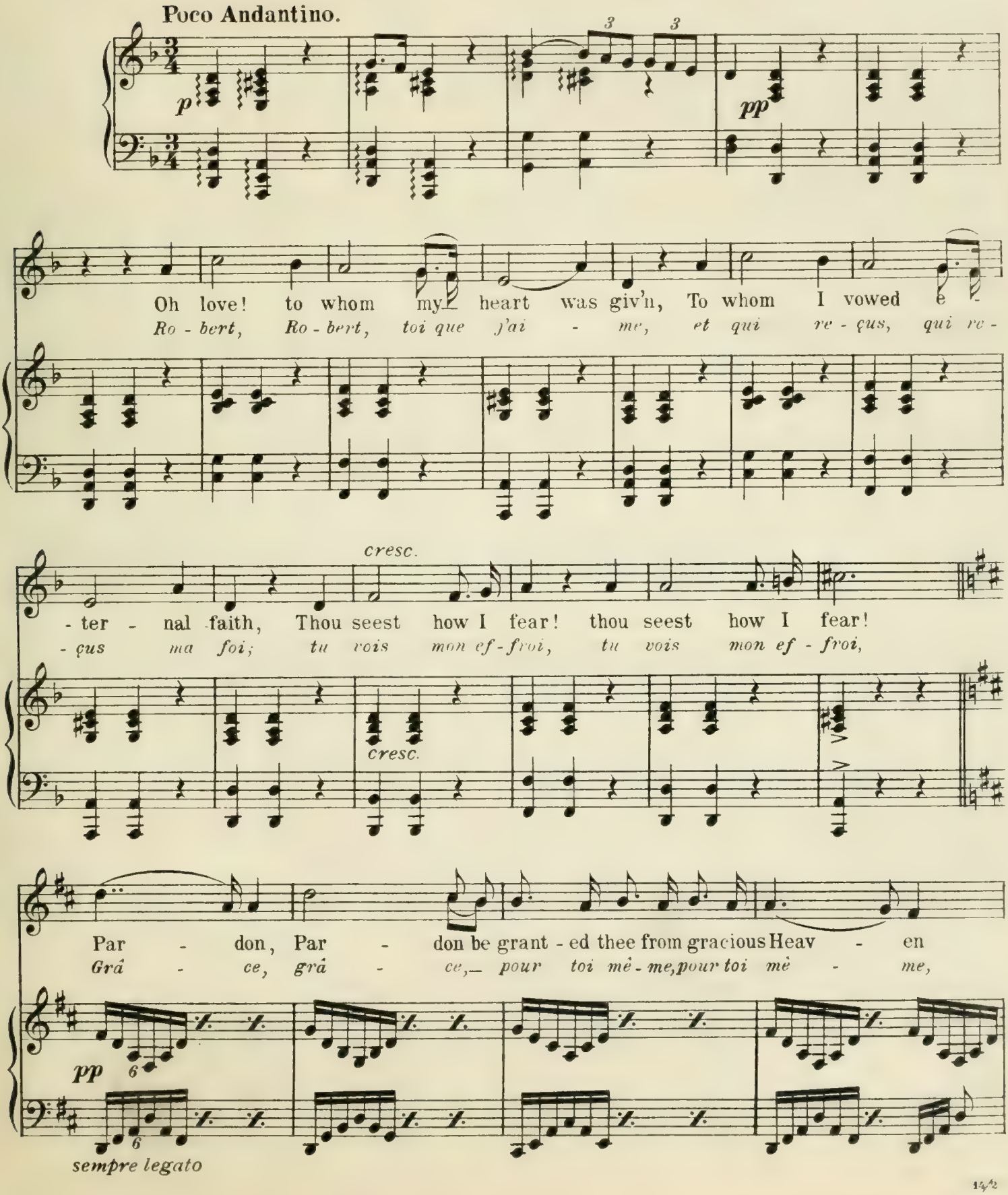

3
mf
cresc.
ff
mf
cresc.
ff
ff
p
tr
tr
ff
12
12
sec.
pp
morendo
pp
pp
pp
pp

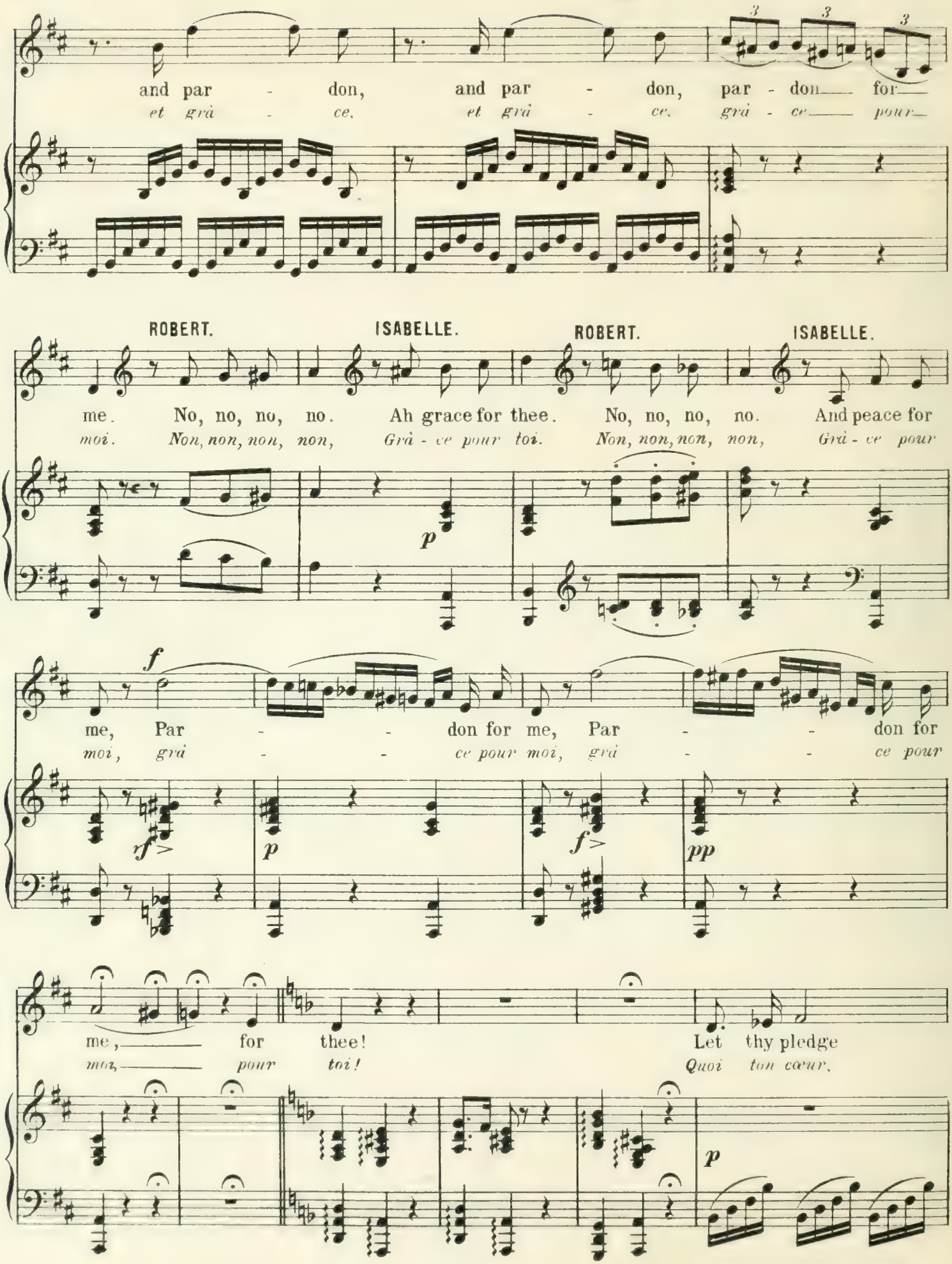
OH LOVE! TO WHOM MY HEART.

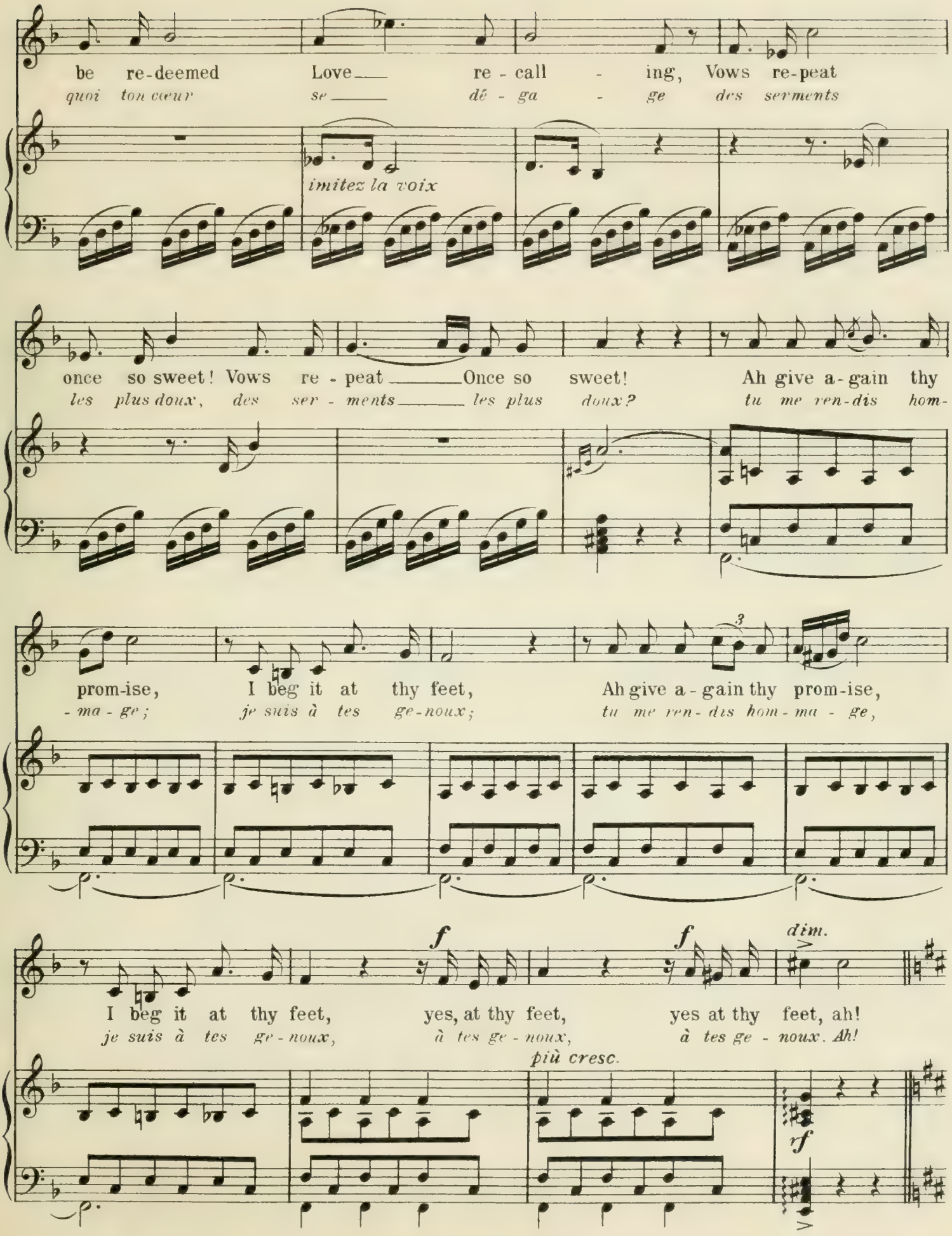
(ROBERT, TOI QUE J'AIME.)

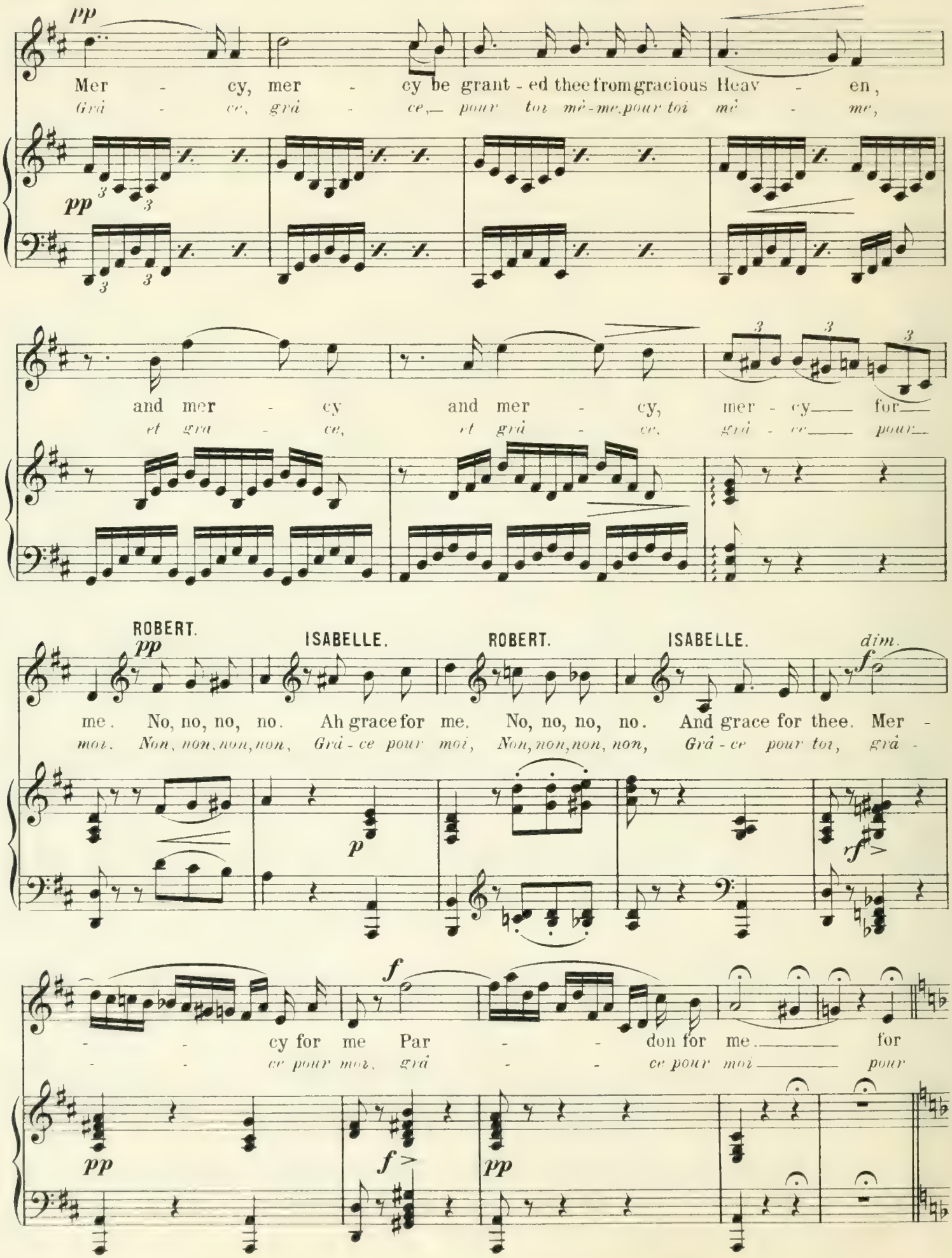
(ROBERT LE DIABLE.)

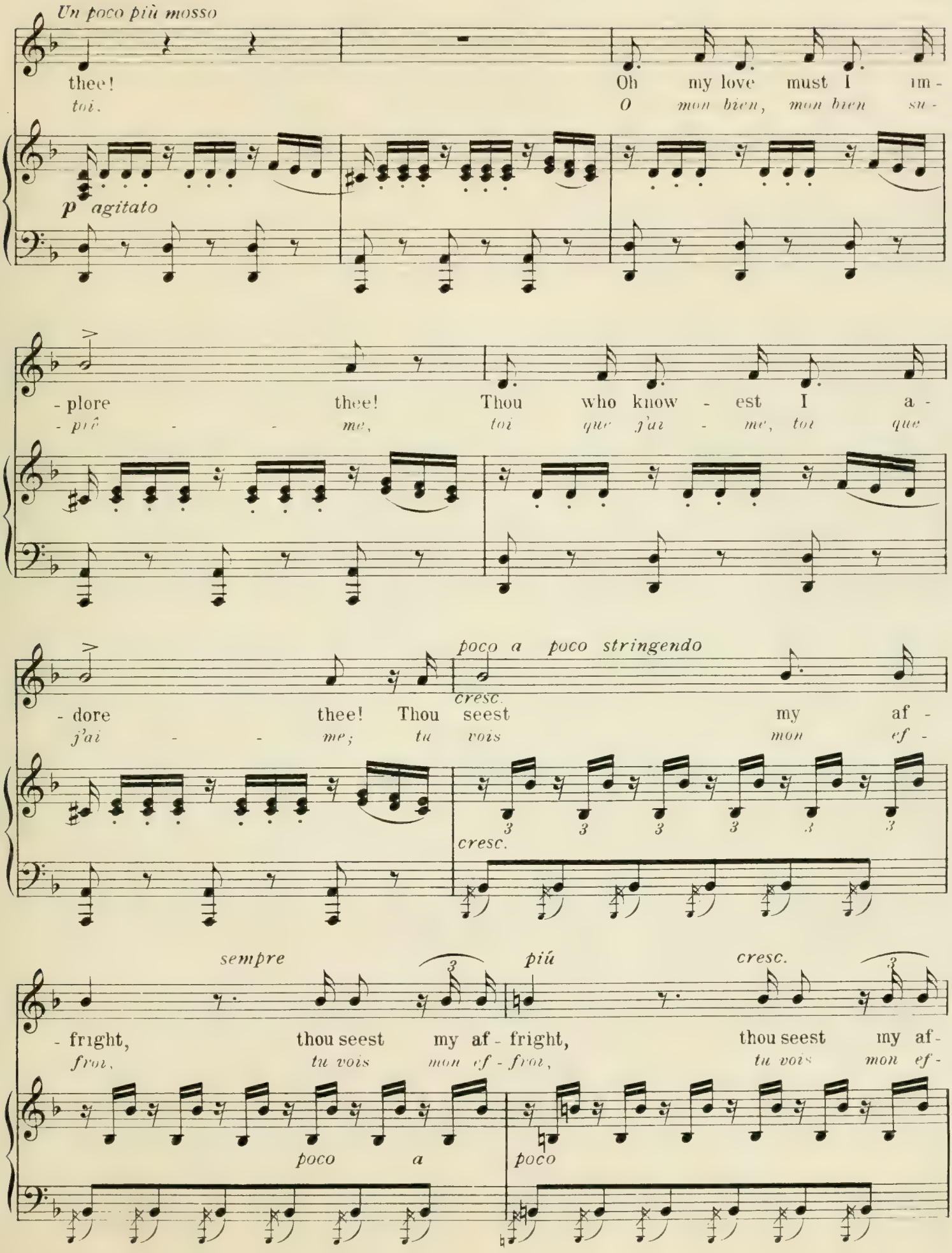
English Words by G. H. CLUTSAM.

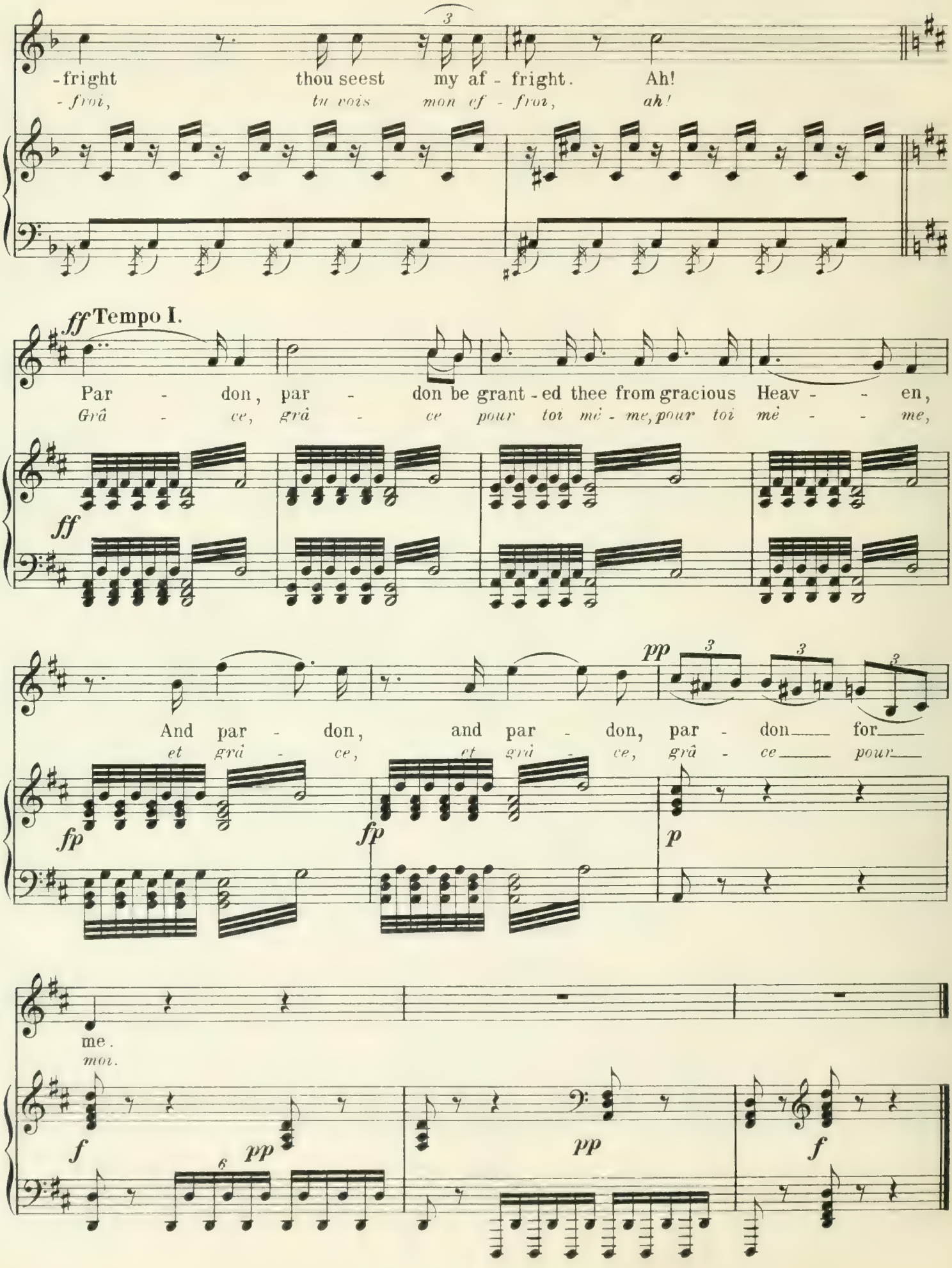

Poco Andantino.
p
pp
Oh love! to whom my heart was giv'n, To whom I vowed e -
Ro - bert, Ro - bert, toi que j'ai - me, et qui re - çus, qui re -
cresc.
- ter - nal faith, Thou seest how I fear! thou seest how I fear!
- çus ma foi; tu vois mon ef - froi, tu vois mon ef - froi,
cresc.
Par - don, Par - don be grant - ed thee from gracious Heav - en
Grâ - ce, grâ - ce,— pour toi mè - me, pour toi mè - me,
pp
sempre legato


and par - don, and par - don, par - don for
et grà - ce, et grà - ce, grà - ce pour
ROBERT. ISABELLE. ROBERT. ISABELLE.
me. No, no, no, no. Ah grace for thee. No, no, no, no. And peace for
moi. Non, non, non, non, Grà - ce pour toi. Non, non, non, non, Grà - ce pour
me, Par - - don for me, Par - - don for
moi, grà - - ce pour moi, grà - - ce pour
me, for thee! Let thy pledge
moi, pour toi! Quoi ton cœur,


be re-deemed Love re - call - ing, Vows re-peat
quoi ton cœur se dé - ga - ge des serments
imitez la voix
once so sweet! Vows re - peat Once so sweet! Ah give a-gain thy
les plus doux, des ser - ments les plus doux? tu me ren-dis hom-
prom-ise, I beg it at thy feet, Ah give a - gain thy prom-ise,
- ma - ge; je suis à tes ge-noux; tu me ren- dis hom - ma - ge,
3
I beg it at thy feet, yes, at thy feet, yes at thy feet, ah!
je suis à tes ge - noux, à tes ge - noux, à tes ge - noux. Ah!
f
f
dim.
più cresc.
rf


pp
Mer - cy, mer - cy be grant - ed thee from gracious Heav - en,
Grà - ce, grà - ce, pour toi mè - me, pour toi mè - me,
and mer - cy and mer - cy, mer - cy for
et grà - ce, et grà - ce, grà - ce pour
ROBERT.
ISABELLE.
ROBERT.
ISABELLE.
dim.
me. No, no, no, no. Ah grace for me. No, no, no, no. And grace for thee. Mer -
moi. Non, non, non, non, Grà - ce pour moi, Non, non, non, non, Grà - ce pour toi, grà -
cy for me Par - don for me. for
ce pour moi, grà - ce pour moi pour

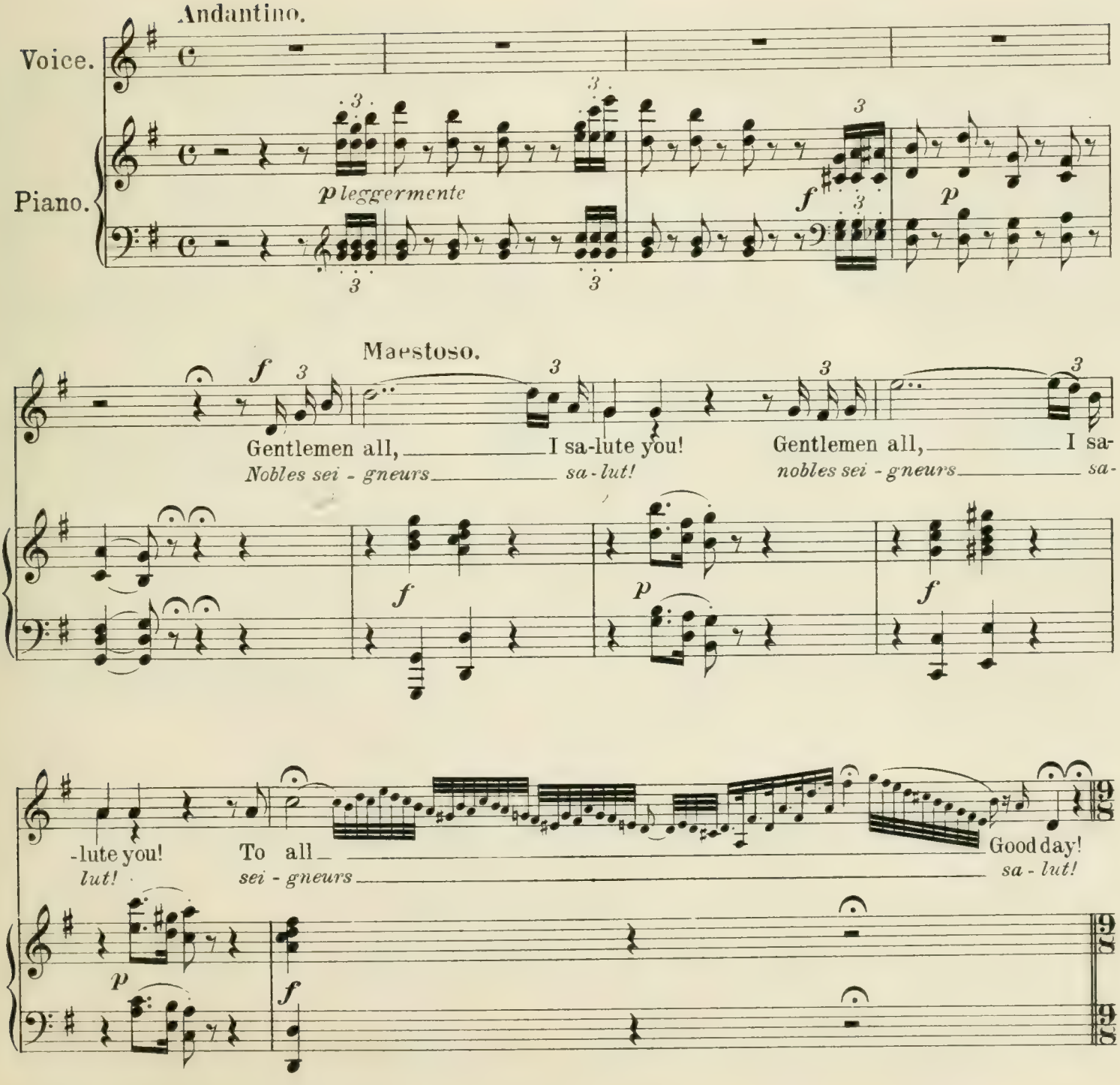

Un poco più mosso
thee!
toi.
Oh my love must I im -
O mon bien, mon bien su -
p agitato
- plore thee! Thou who know - est I a -
- plô - - me, toi que j'ai - me, toi que
poco a poco stringendo
cresc.
- dore thee! Thou seest my af -
j'ai - - me; tu vois mon ef -
cresc.
sempre
più
cresc.
- fright, thou seest my af - fright, thou seest my af -
froi, tu vois mon ef - froi, tu vois mon ef -
poco a
poco


-fright thou seest my af - fright. Ah!
- froi, tu vois mon ef - froi, ah!
ff Tempo I.
Par - don, par - don be grant - ed thee from gracious Heav - - en,
Grâ - ce, grâ - ce pour toi mè - me, pour toi mè - - me,
ff
pp
And par - don, and par - don, par - don for
et grâ - ce, et grâ - ce, grâ - ce pour
fp
fp
p
me.
moi.
f
pp
6
pp
f

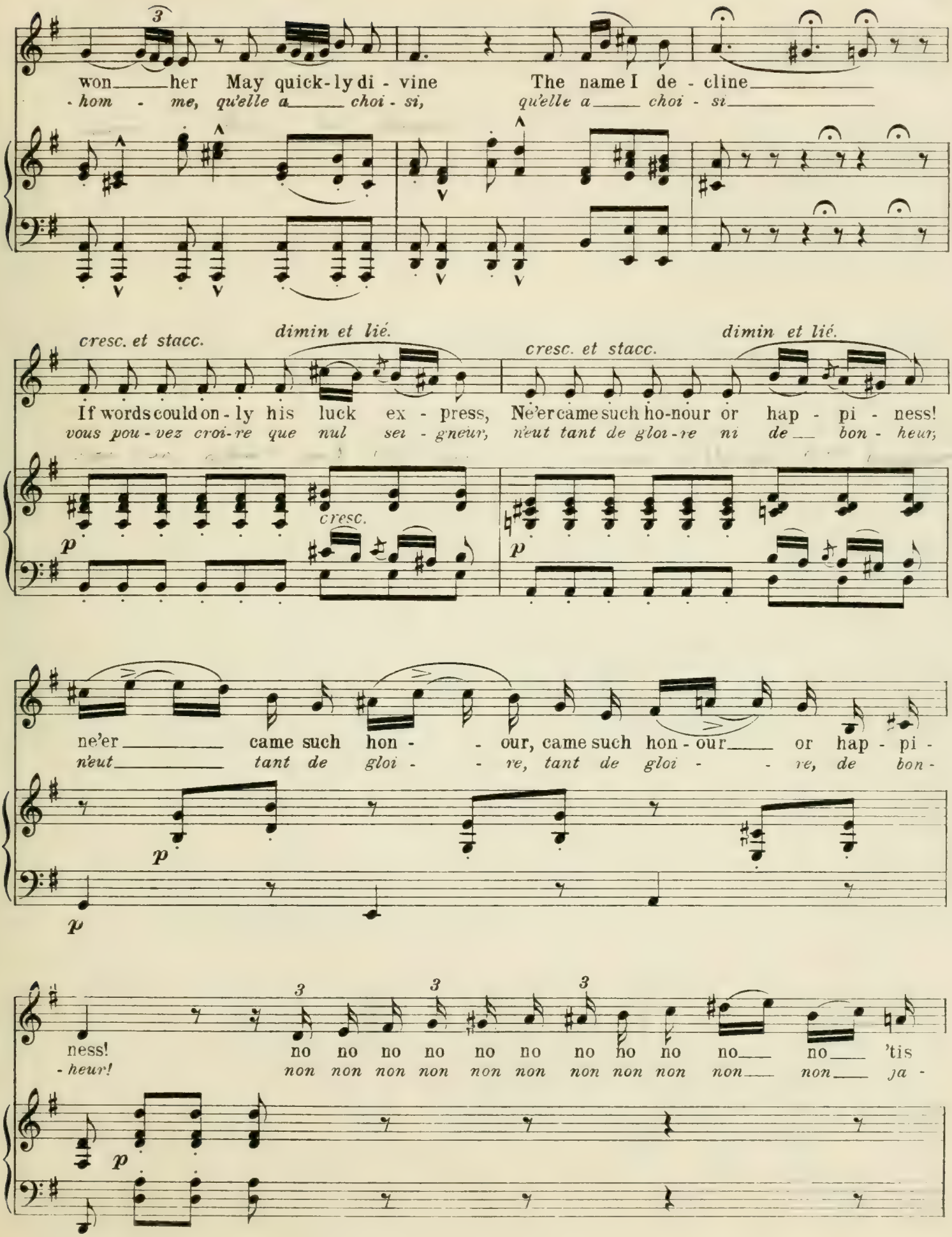
THE PAGE'S SONG.

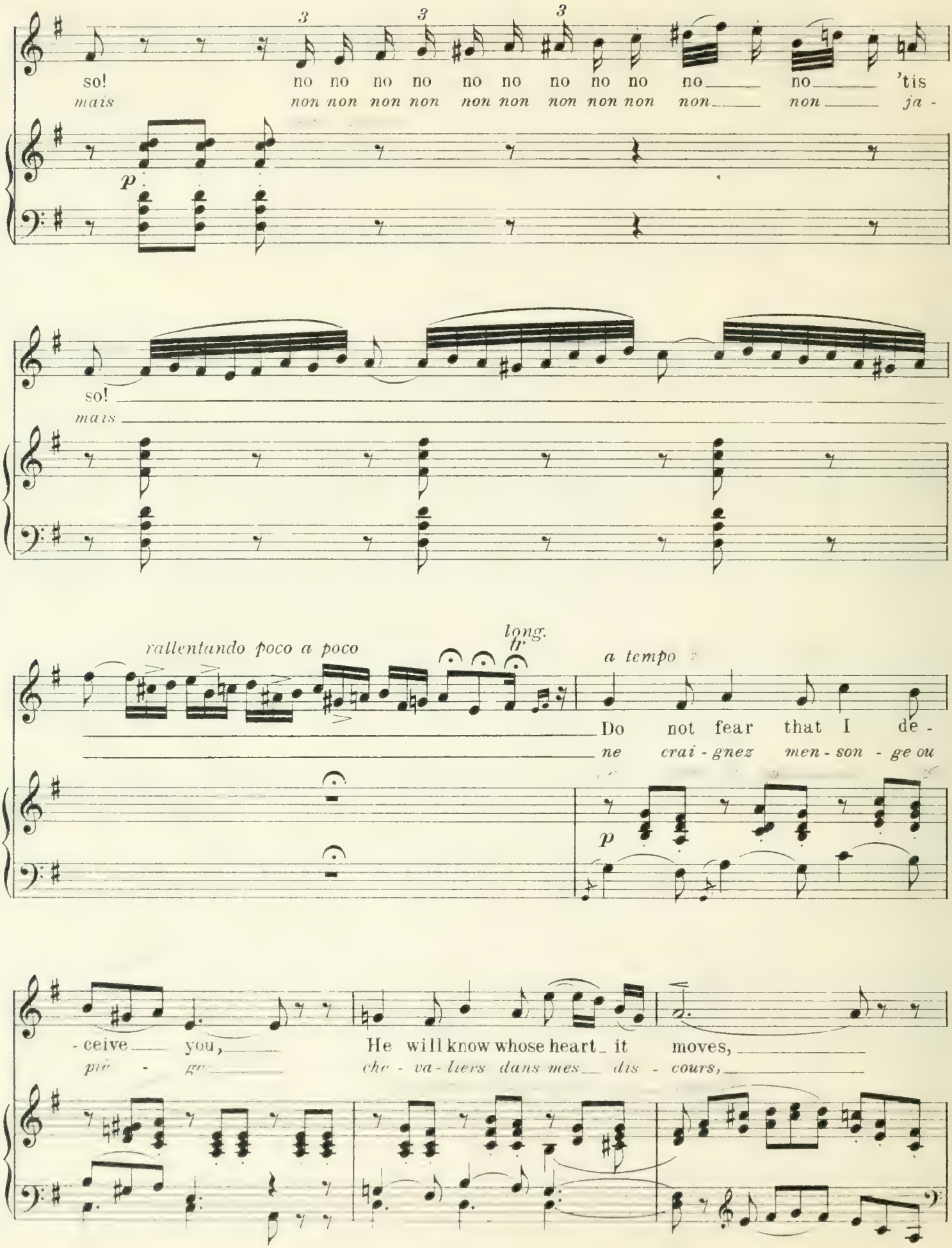
(HUGUENOTS.)

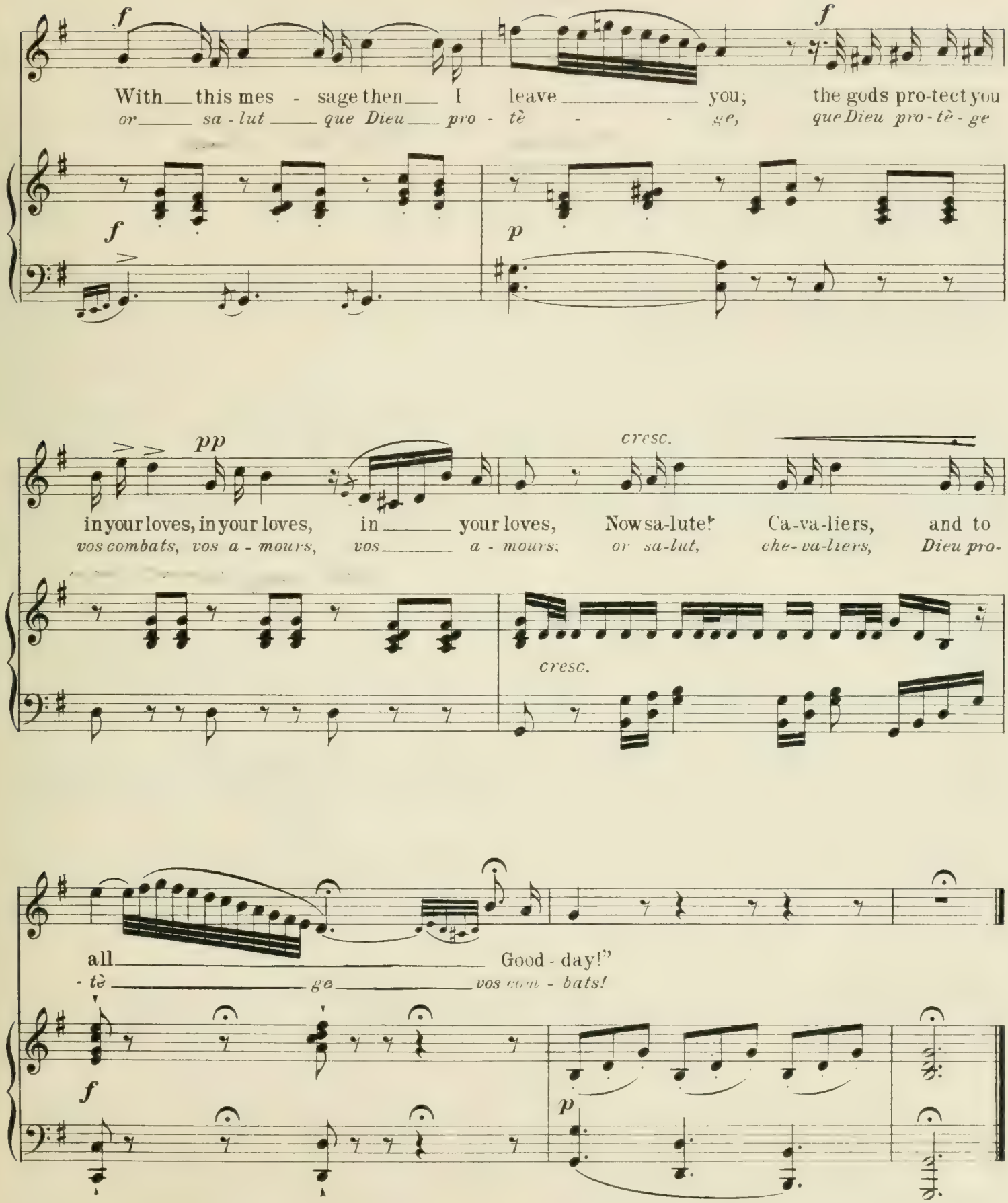
English words by G. H. CLUTSAM.



Andantino.
Cantabile, con grazia
From a la - dy fair and nob - - le
U - ne da - me no-ble et sa - - ge
p
Wor - thy of a king to woo
dont les Rois se - raient ja - loux
I've a gra - cious ten - der
m'a char-gé de ce mes-
cresc.
p
mes - sage,
- sa - ge
Ca-va-liers, Ca-va-liers for one of you!
che-va-liers, Che-va-liers pour l'un de vous!
3
3
f
(doux)
I shall not name her, the sec - ret is mine!
sans qu'on la nom - me hon-neur i - ci
But he who has
au gen - til -
p dolce


won her May quick-ly di - vine The name I de - cline
- hom - me, qu'elle a choi - si, qu'elle a choi - si
cresc. et stacc. dimin et lié. cresc. et stacc. dimin et lié.
If words could on-ly his luck ex - press, Ne'er came such ho-nour or hap - pi - ness!
vous pou-vez croi-re que nul sei - gneur, n'eut tant de gloi-re ni de bon - heur,
cresc.
p
ne'er came such hon - - our, came such hon-our or hap - pi -
n'eut tant de gloi - - re, tant de gloi - - re, de bon -
ness! no no no no no no no no no no no 'tis
- heur! non non non non non non non non non non non ja -


so! no no no no no no no no no no no 'tis
mais non non non non non non non non non non ja -
p
so!
mais
rallentando poco a poco
long.
a tempo
Do not fear that I de -
ne crai - gnez men - son - ge ou
p
- ceive you,
pe - ge
He will know whose heart it moves,
che - va - liers dans mes dis - cours,

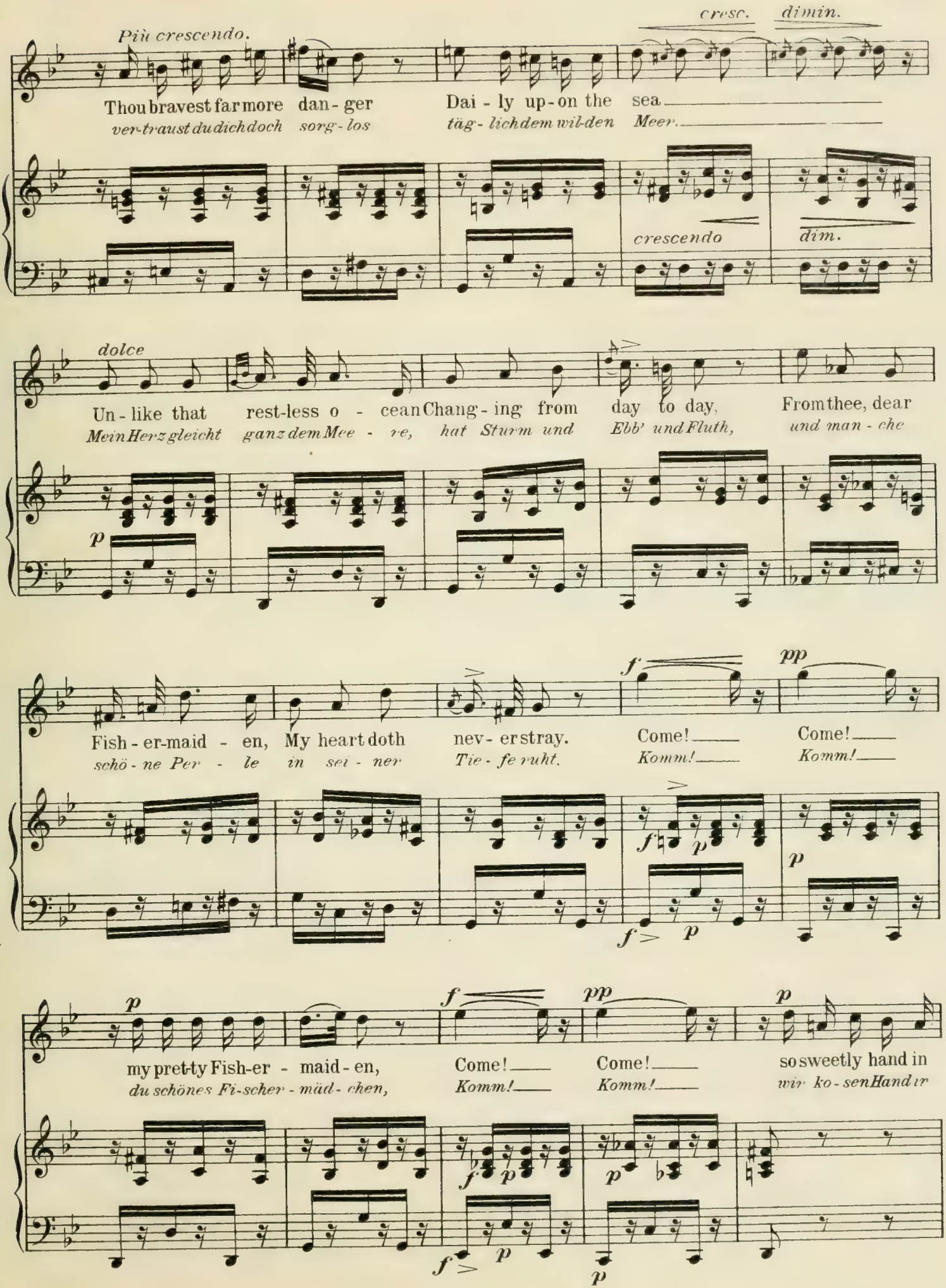

f
With this mes - sage then I leave you;
or sa - lut que Dieu pro - tè - ge,
f
the gods pro-tect you
que Dieu pro-tè-ge
f
p
pp
in your loves, in your loves, in your loves,
vos combats, vos a - mours, vos a - mours;
cresc.
Now sa-lute! Ca-va-liers, and to
or sa-lut, che-va-liers, Dieu pro-
cresc.
all Good - day!"
- tè ge vos com - bats!
f
p

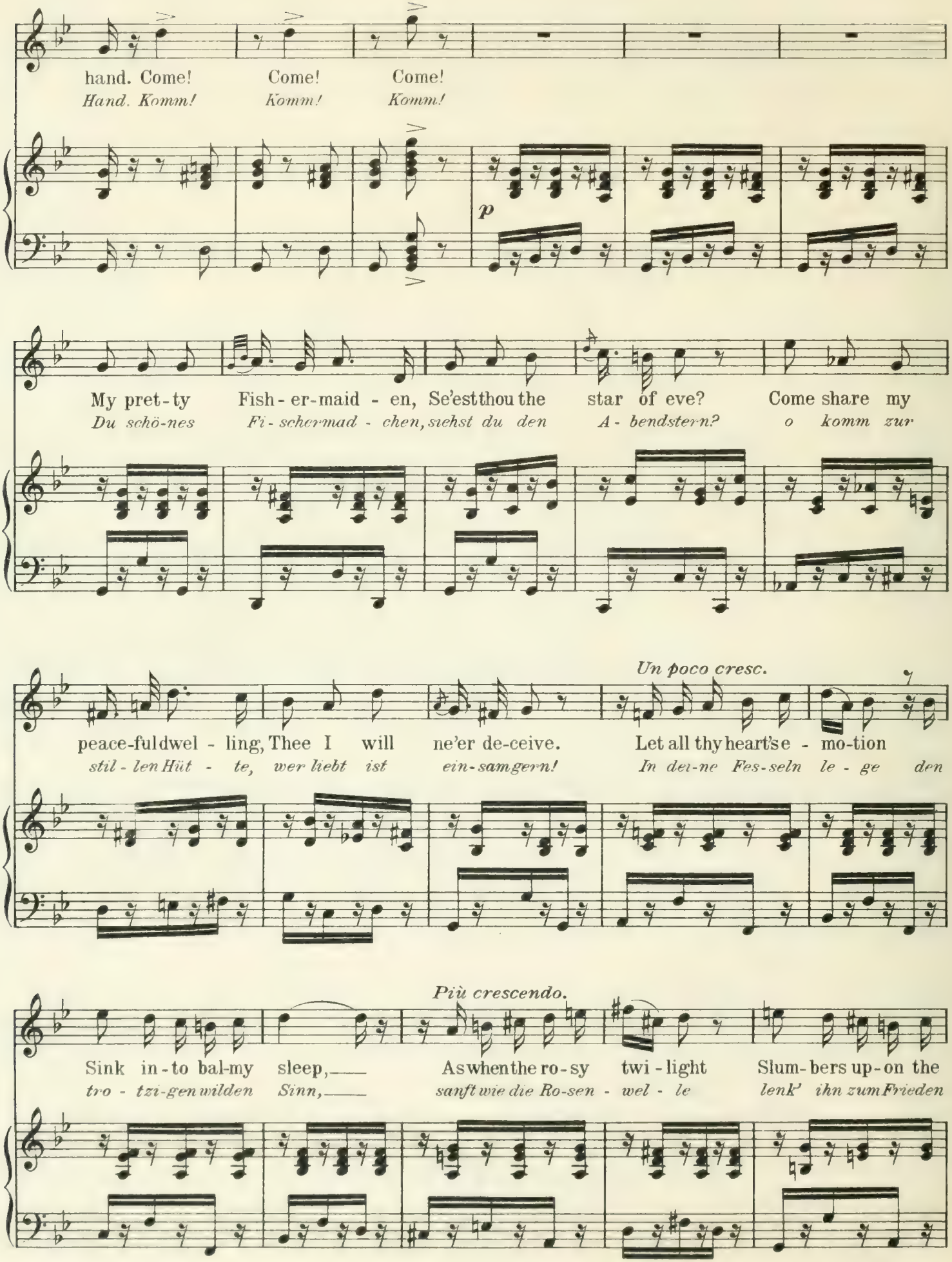
THE FISHERMAIDEN.

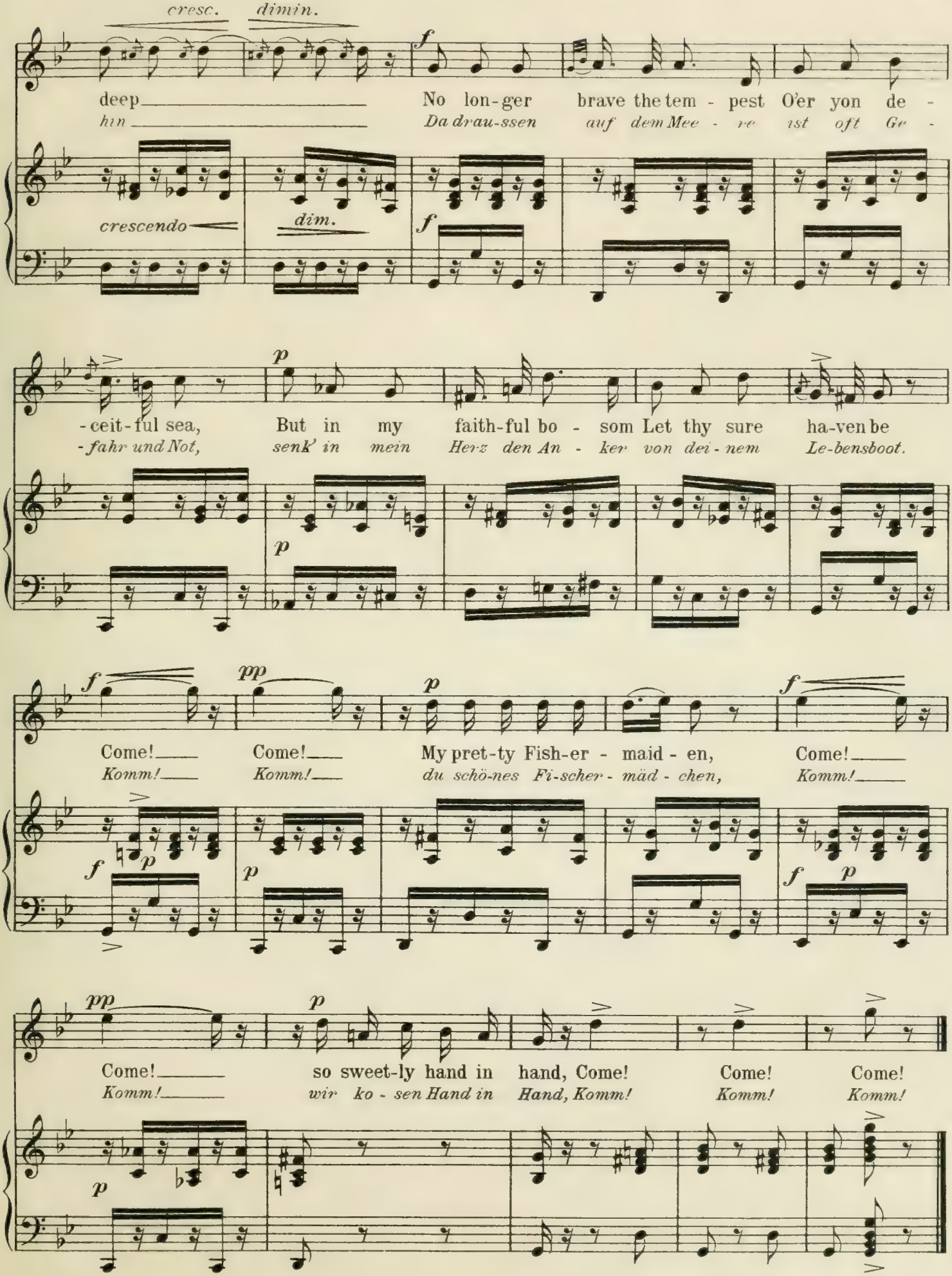
(DAS FISCHERMÄDCHEN.)

English version by T. OLIPHANT.

Andantino grazioso.
Leggeramente con grazia.
VOICE.
My pret-ty Fish-er-maid - en,
Du schö-nes Fi-scher-mäd - chen,
PIANO.
p Leggeramente.
Come steer thy boat to land, We'll sit and talk to-ge - ther, So sweet-ly
trei - be den Kahn an's Land: Komm zu mir setz' dich nie - der, wir ko - sen
Un poco cresc.
hand in hand. Nay! rest thy head, fair maid-en, Be not a-fraid of me,
Hand in Hand; Leg' an mein Herz dein Kopf-chen, und fürch-te dich nicht zu sehr,


Più crescendo.
cresc.
dimin.
Thou bravest far more dan - ger
ver-traust du dich doch sorg - los
Dai - ly up - on the sea
täg - lich dem wil-den Meer.
crescendo
dim.
dolce
Un - like that rest-less o - cean
Mein Herz gleicht ganz dem Mee - re,
Chang - ing from day to day,
hat Sturm und Ebb' und Fluth,
From thee, dear
und man - che
p
Fish - er-maid - en, My heart doth nev - er stray.
schö - ne Per - le in sei - ner Tie - fe ruht.
f
pp
Come! Come!
Komm! Komm!
f
p
f
p
p
p
my pret-ty Fish-er - maid - en,
du schönes Fi-scher - mäd - chen,
f
pp
Come! Come!
Komm! Komm!
p
so sweetly hand in
wir ko - sen Hand in
f
p
p
f
p
p


hand. Come! Come! Come!
Hand. Komm! Komm! Komm!
p
My pret-ty Fish-er-maid-en, See'st thou the star of eve? Come share my
Du schö-nes Fi-schermad-chen, siehst du den A-bendstern? o komm zur
Un poco cresc.
peace-ful dwel-ling, Thee I will ne'er de-ceive. Let all thy heart's e-mo-tion
stil-len Hüt-te, wer liebt ist ein-sam gern! In dei-ne Fes-seln le-ge den
Più crescendo.
Sink in-to bal-my sleep, As when the ro-sy twi-light Slum-bers up-on the
tro-tzi-gen wilden Sinn, sanft wie die Ro-sen-wel-le lenk' ihn zum Frieden


cresc.
dimin.
deep
hin
No lon-ger brave the tem - pest O'er yon de -
Da drau-ssen auf dem Mee - re ist oft Ge -
crescendo
dim.
-ceit-ful sea,
-fahr und Not,
But in my faith-ful bo - som Let thy sure ha-ven be
senk' in mein Herz den An - ker von dei - nem Le-bensboot.
Come!
Komm!
Come!
Komm!
My pret-ty Fish-er - maid - en,
du schö-nes Fi-scher - mäd - chen,
Come!
Komm!
Come!
Komm!
so sweet-ly hand in hand, Come!
wir ko - sen Hand in Hand, Komm!
Come!
Komm!
Come!
Komm!

MASTERPIECES OF MUSIC

Hervey, Arthur
Meyerbeer

Music

PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO
LIBRARY

UTL AT DOWNSVIEW
D RANGE BAY SHLF POS ITEM C
39 10 06 09 02 020 4